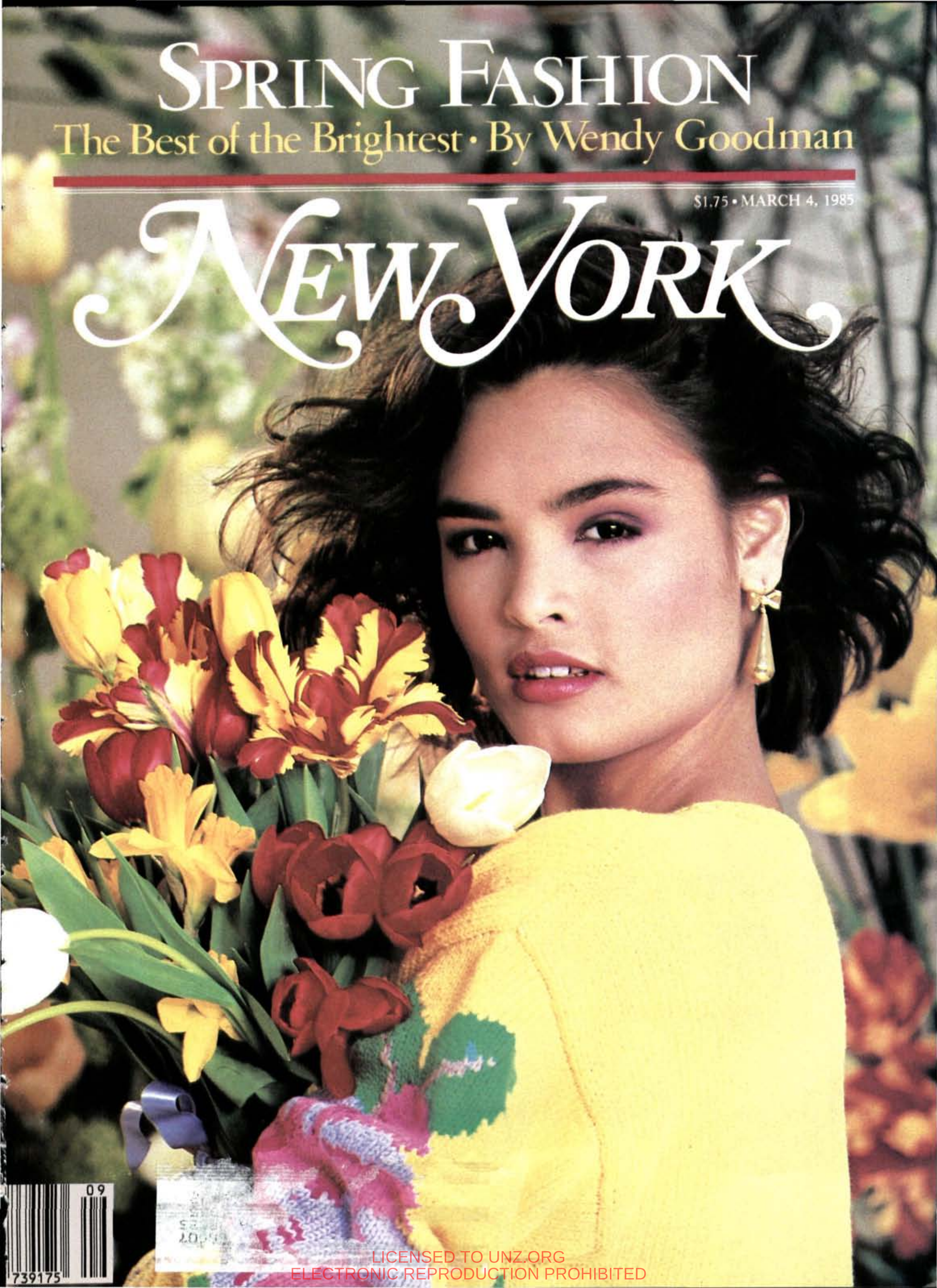

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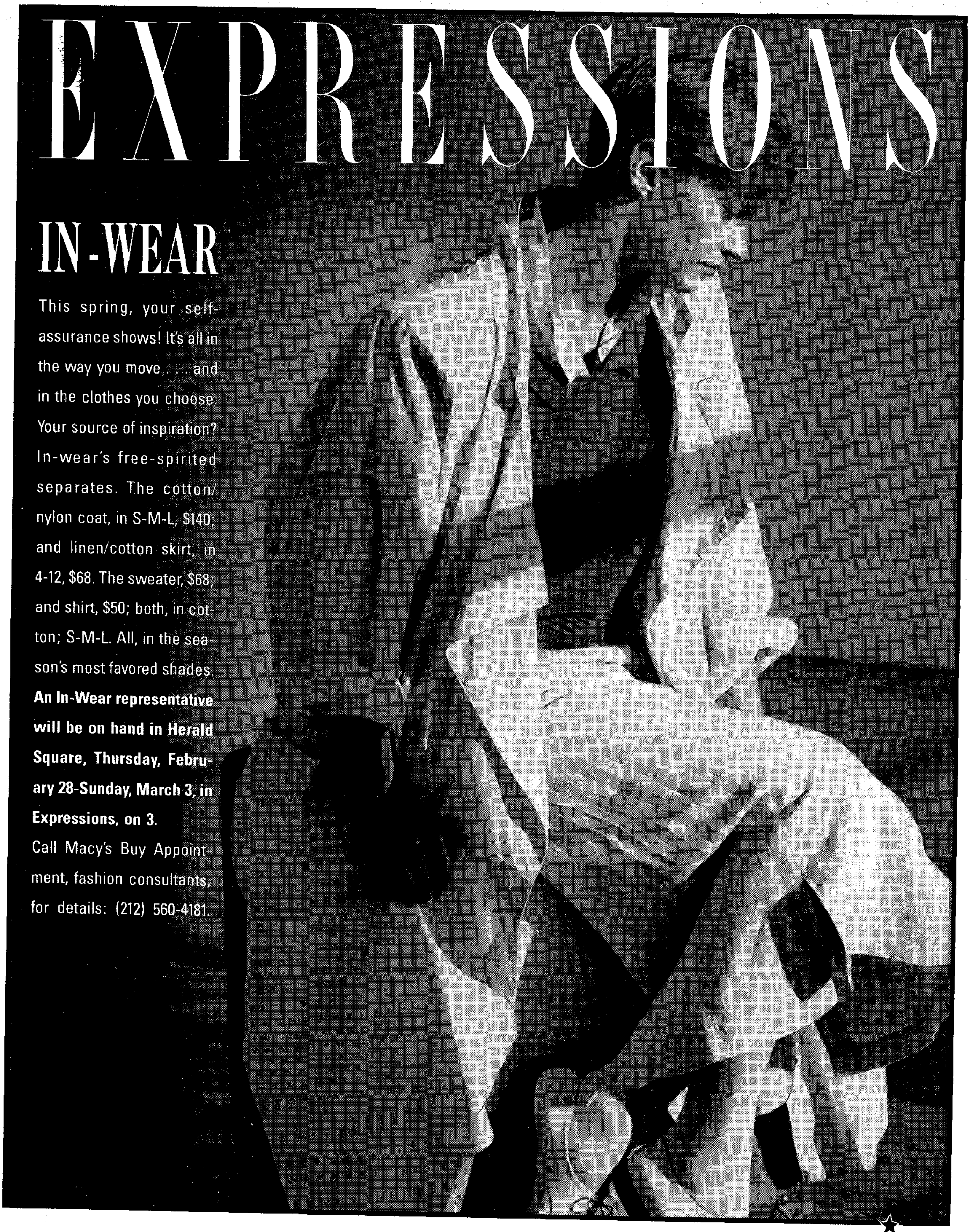

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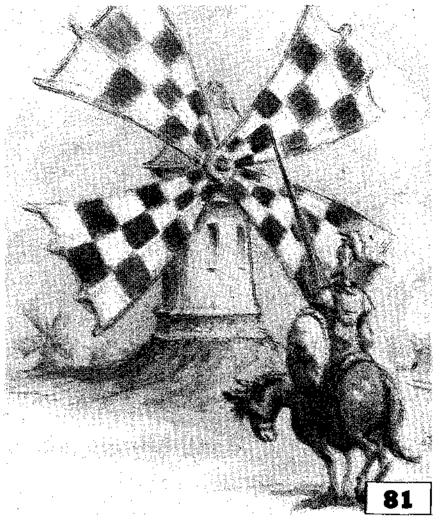

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A New Standard for Libel?
By Michael Kramer

Twenty years after *Times* v. *Sullivan,* the Supreme Court decision that revolutionized the law of libel, it's becoming apparent that changes are in order—as the recent suits by Generals Sharon and Westmoreland indicate. Today, absolutists make a strong case that high government officials shouldn't be able to sue over criticism of their conduct. At the same time, many people think the current law is unfair to celebrities and makes it too hard for them to win a libel suit. A movie star, for example, might have to pass the same tough legal hurdles as a senator—and that doesn't seem to make sense. Michael Kramer examines the proposals for change.

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By Wendy Goodman

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By Caryl Avery

In 1983, 6,293 people were injured in taxicab accidents in New York City. Suppose you're unlucky enough to be hurt in a taxi this year, and suppose your cab carries only the minimum insurance required by law. If your injuries are serious and you sue, you'll probably find your chances for adequate compensation slim, since cab companies can, through legal maneuvering, protect their often sizable assets. Caryl Avery, who was injured in a taxi accident last year, was so appalled by her lawyer's assessment of her chances of collecting that she did some investigating for herself. She explains how to keep yourself from getting hurt and how to increase your chances of fair compensation if you *are* injured.

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Cover: Photograph by Paul Lange. *Cotton sweater by Adrienne Vittadini, $130 at Saks Fifth Avenue; earrings, $40 at Ylang-Ylang (806 Madison Avenue, near 68th). Model: Talisa of Click. Hair: Bob Fink for Pipino-Buccheri Salon. Makeup: Mark Hayles for Benjamin Salon. Flowers: Steven Rubin for Paper-White.*

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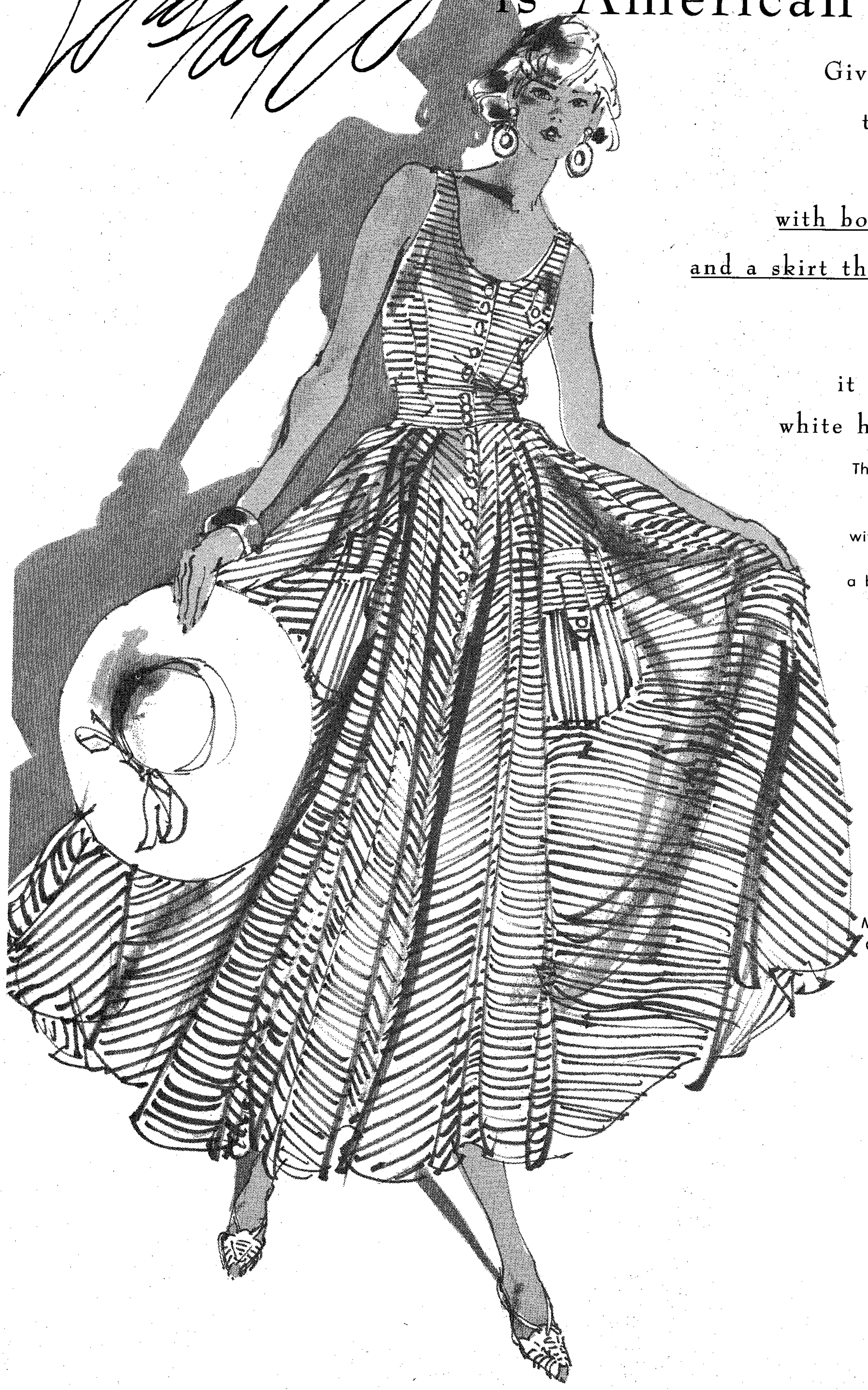

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LETTERS

Trump and His Tenants

BRAVO TO THE TENANTS OF 100 CENTRAL Park South ["A Different Kind of Donald Trump Story," by Tony Schwartz, February 11]. It's amazing that Trump can buy a quarterback for $7 million yet he can't get New Yorkers who love where they live to move. Trump, heed the words of your pal George Steinbrenner: You win some, you lose some, and some you can't even get tickets to.

Richard Unger
Sarasota, Fla.

WEALTH AND POWER ARE HEADY BUSINESS partners. They challenge every rich person. Some recover their equilibrium, some don't. It is useless to snivel like an angry child: "I'm glad I didn't [settle with the tenants earlier], because now the building is worth so much more." Such behavior gives meaning to the saying that the rich have a low threshold for pain.

Judith Knight
Manhattan

UNLIKE SOME, I FEEL STRONGLY THAT Trump is the victim of a group of wealthy people who are exploiting a rent-stabilization policy that should be helping the poor. Certainly the rent he receives from 100 Central Park South tenants cannot support that building. Those wealthy tenants have a deal they do not deserve; it's no wonder that they are reluctant to relocate. Trump is stuck with tenants who are not supporting the building, and the city is stuck with reduced tax revenues. Renovating Trump's building would generate hundreds of jobs in New York City. I don't know Trump, but I wish I did. I think he is doing a fabulous job for New York, and he deserves to be dealt with fairly.

Florence Infante
West Orange, N.J.

TRUMP CONSIDERS IT ALTRUISTIC TO USE the homeless to displace tenants. He views his failures in court as victories because the building's value has increased. He sees morality as not turning off the heat and hot water. It seems that his logic is a bit distorted.

Jill Kaufman
Manhattan

DO AMERICANS LIVE IN A COMMUNIST, socialist, or democratic country? Do Americans believe in communal or pri-

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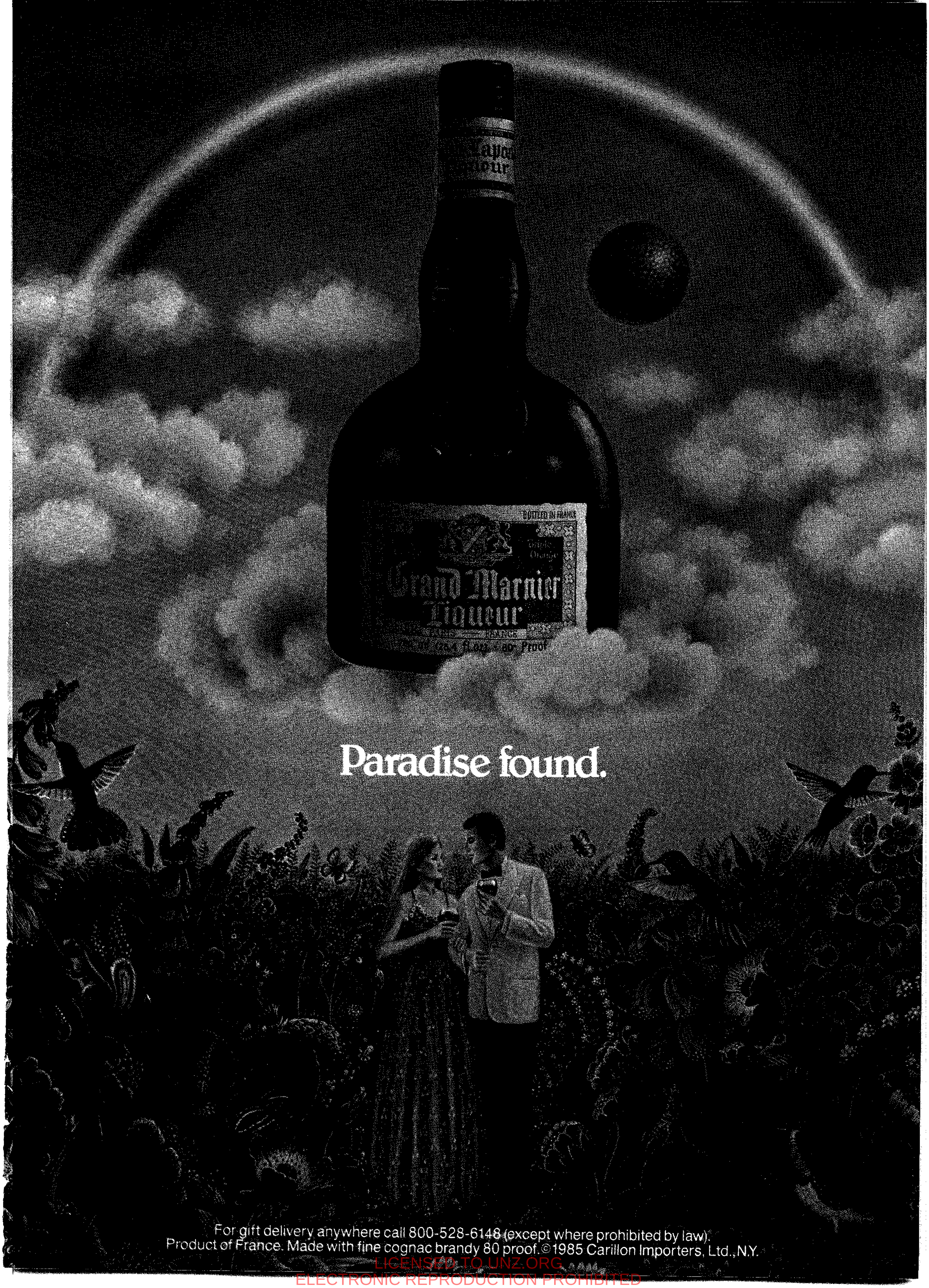
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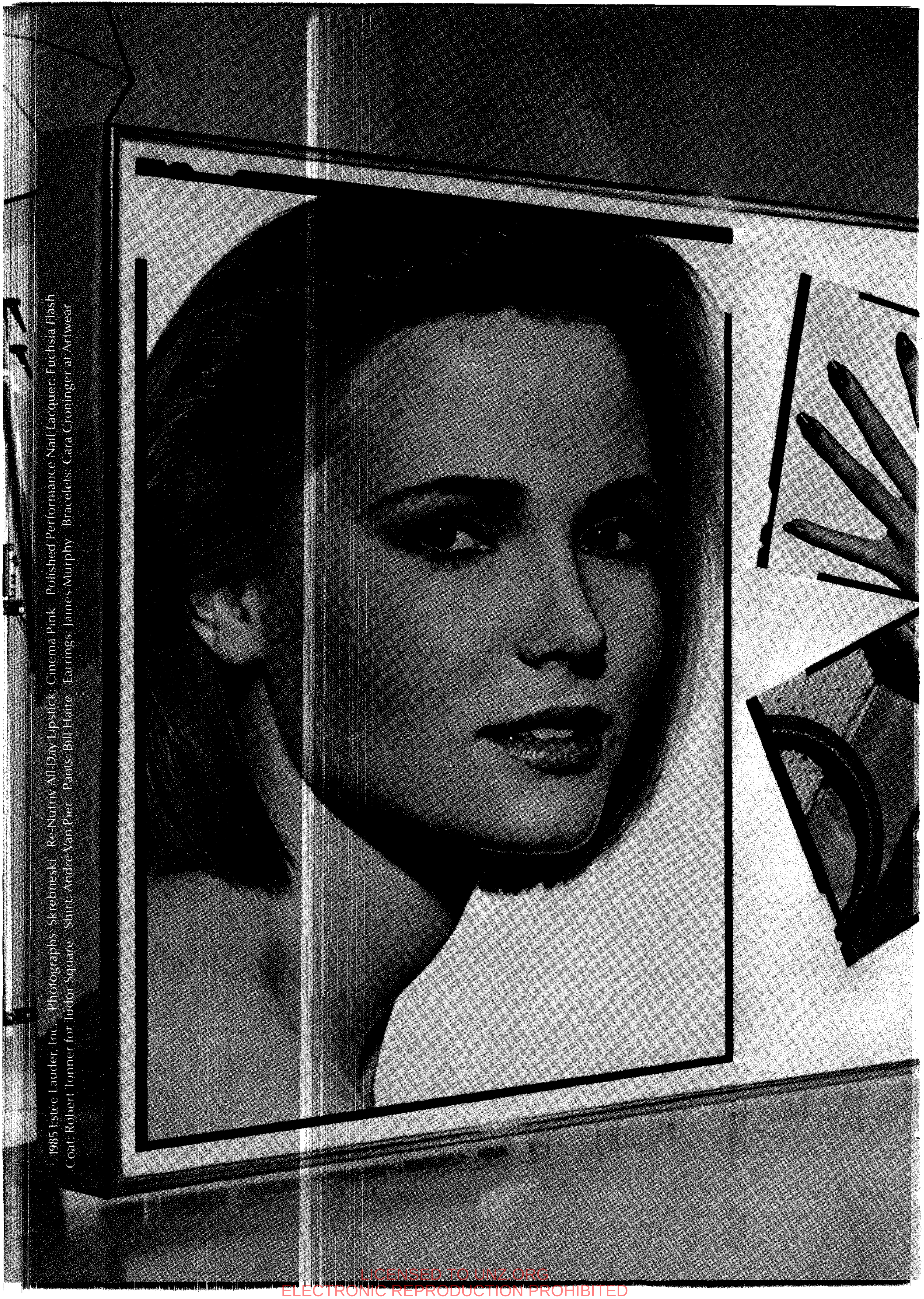

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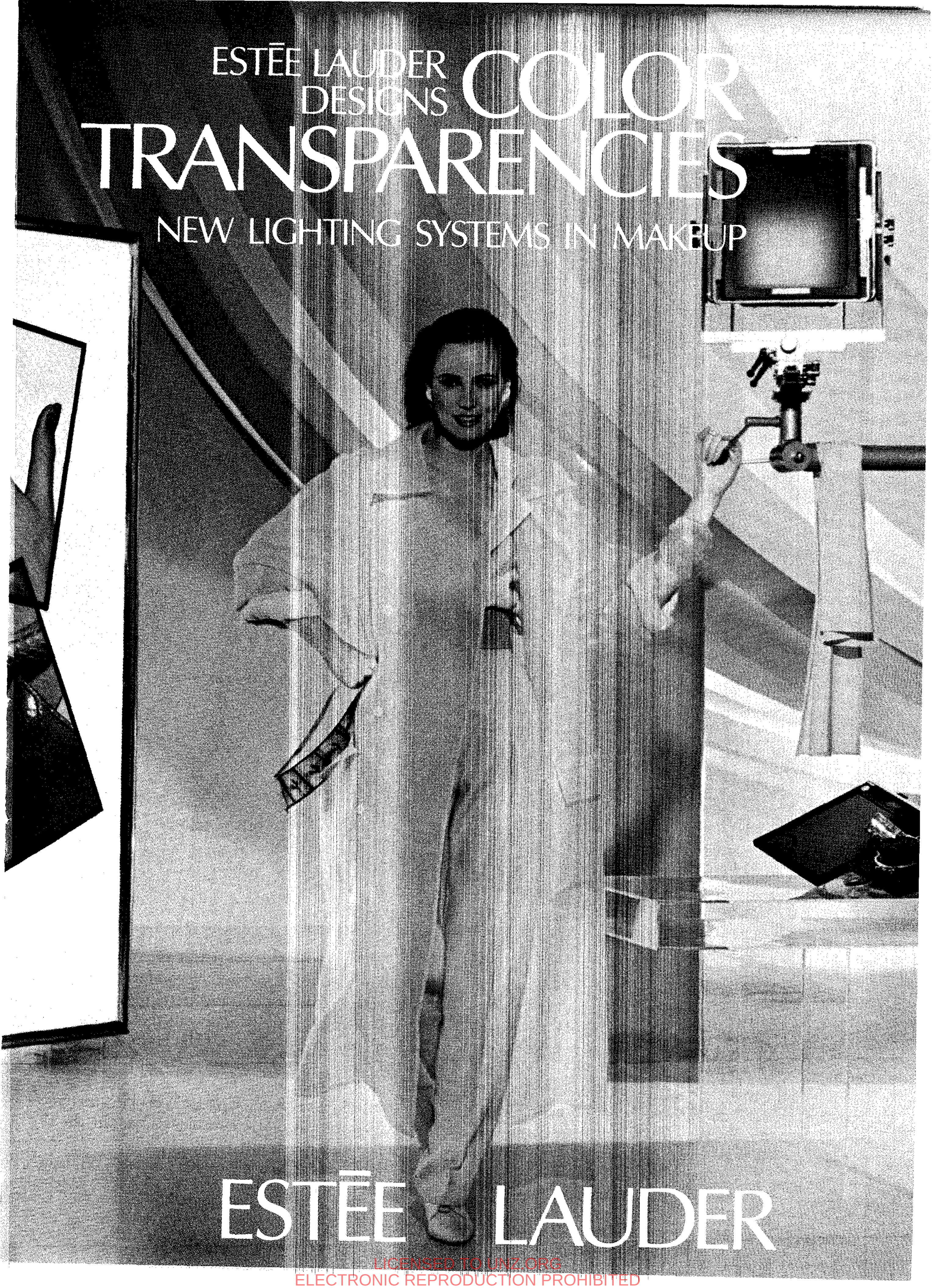
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—Sharon Cohen
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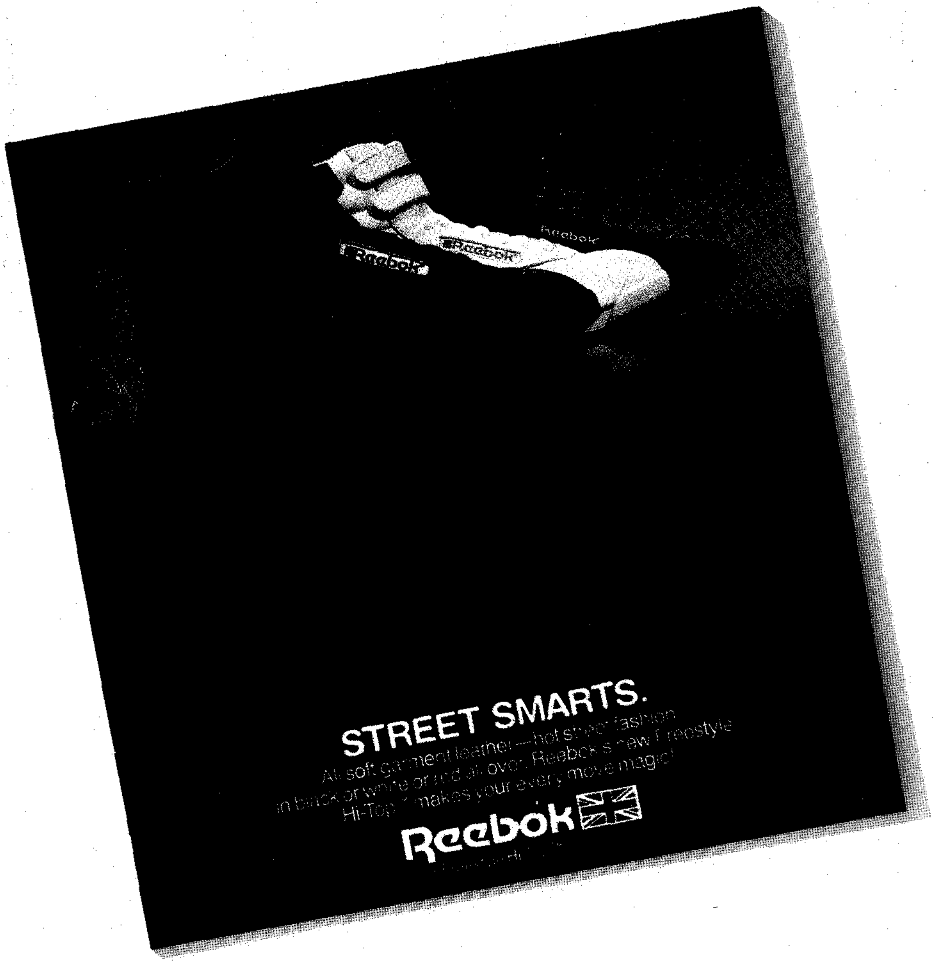

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According to Sharon Cohen, Reebok's sales representatives are especially enthusiastic about the response they're getting from retailers.

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vate property? Trump owns the building at 100 Central Park South. Period. The tenants should get the heck out.

Jeanne Dallman
Manhattan

AH, YES. LIVING IN THE THROES OF CITAdel Management. Several years ago, I lived with my then-boyfriend in his rent-controlled apartment on East 91st Street. Citadel had recently assumed management of the building. It ultimately succeeded in emptying about 50 percent of the building, and then Eberhart Brothers took over with plans for renovation. It accomplished this by working around the tenants—gutting empty apartments and creating new ones. The building now boasts a new boiler, a painted façade, new windows, pipes, and electric lines. Last Sunday, I visited my ex. As we were walking out of the building, I popped my head into the rental office. An L-shaped apartment with a kitchen area and two bedrooms (not too small, but not so large either) was available for $1,850. My friend recently signed a new lease. He pays $190 for his two bedrooms.

Elaine Mamary
Manhattan

IN YOUR ARTICLE CONCERNING DONALD Trump and 100 Central Park South, a misimpression may have been created regarding the role of my firm, Graubard Moskovitz McGoldrick Dannett & Horowitz, in connection with legal proceedings that Schwartz mentioned. My firm did not become counsel to Trump until approximately one year after 100 Central Park South was purchased and well after each of the legal actions discussed in the article was undertaken by prior counsel.

Lawrence D. Bernfeld
Graubard Moskovitz McGoldrick
Dannett & Horowitz
Manhattan

A Jones by Any Other Name

I READ YOUR AMUSING PIECE ABOUT A cabbie named Stalin Jones ["Fast Track: Russian Around Town," by Vic Ziegel, February 11]. That same day, Jones drove me from 86th Street to Bank Street. On the way, he said I was the second person to mention your piece. For your information, his nickname is Hawk.

Bob Fairbairn
Manhattan

When the Party's Over

CONSIDERING THAT MIKE MALKAN WAS indeed the "surrogate father to a coastful of preppies," it was ironic that none of them bothered to show up at his pitifully ill-attended funeral ["Mike Malkan's Endless Party," by Gigi Mahon, February 11]. Fortunately, empty pews finally began to fill with several dozen former employees: waitresses, chauffeurs, bartenders, bouncers, and bookkeepers.

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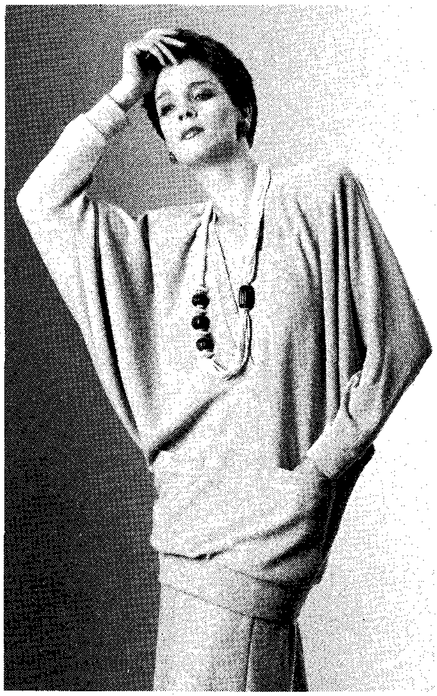
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These people saw Mike as he was: a caring, witty, impossible man with a sense of humor that curled your teeth and a charisma that reshuffled your outlook. As one of Mike's biggest fans, I was very glad to have those people who really cared about him at his very last party.

Sarah Mullen
Manhattan

YOUR ARTICLE BROUGHT BACK WARM memories of the people I met at Malkan's. It was a home away from home, with a gregarious, scintillating family. Malkan was the source of that atmosphere. Some friends and I had planned a reunion party that included many of the people who shared evenings at Malkan's. Six days before the party, we heard of Malkan's death. It marked the end of a momentous era for us.

Maureen Malone
Manhattan

Hard Labor

DR. EDWARD BOWE CONSIDERS MEDICAtion, with its many risks to both mother and child, the best means of dealing with pain during labor ["Health: Childbirth News," by Jody Gaylin, February 11]. The vast majority of labors progress quite nicely at home, only to stop or slow down when a woman is subjected to such hospital "routines" as confinement to bed, IV's, and fetal monitors. If women were encouraged to walk, received emotional support from the staff, and were given some time to adjust to being a patient, there would be a greater opportunity for nature to take its course. While women may experience some pain, they are physiologically designed to deal with it. Rather than blaming the woman's body or psyche for inhibited labor, we should look for the cause in the obstetric profession and hospital practices, as well as in childbirth preparation.

Fran Barnes, C.C.E.
Manhattan

Silenced Minority

MICHAEL KRAMER CANNOT HELP BUT contribute to further black-white misunderstanding through his insulting assertion that black opinion of the 1967 Six-Day War constituted "a first-ever interest in foreign affairs" ["Blacks and Jews: How Wide the Rift?" February 4]. Black Americans have participated in foreign-policy debate since long before the Civil War and have a long, proud history of vocal opposition to colonialism and imperialism, and support for popular movements against tyranny in Africa, Europe, and South and Central America. It's no surprise that blacks and Jews are at odds if either group is as misinformed about the other as is Michael Kramer.

Julian Bond
State Senate
Atlanta, Ga.

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Shuttle Diplomacy: The U.S. Asks an Arab to Go Into Orbit

THE AMERICAN ASTRONAUTS flying this May's space shuttle may have some unusual company: a representative of an Arab League satellite consortium, whose members range from Saudi Arabia to Libya and the PLO.

The administration's quiet invitation for an Arab "payload specialist" to go along for the ride grew out of its decision a couple of years ago to allow the consortium, Arabsat, to launch a communications satellite during the voyage. "We have a standard offer to anybody who flies a major payload on the shuttle that they send somebody up," said an official close to the project, who requested anonymity. "Obviously, if Arabsat tossed up a Libyan or a PLO member, we would have political problems like you wouldn't believe." In fact, he said, "they're still thrashing around who they'll send, and we wish they'd get on with it because whoever it is will require more than 100 hours of training."

Arabsat has paid $10.5-million to launch the satellite, destined for television and telephone transmissions, including $75,000 for the training. The earlier decision to build the satellite caused an outcry in Congress, quelled after the administration argued that the deal didn't imply recognition of the PLO, which owns a tiny fraction of the consortium, and would not conflict with the embargo on selling military goods to Libya, which owns 9 percent.

Arabsat's director general, Ali Al-Mashat, maintained that his group hasn't decided its response to the invitation. But a source on Capitol Hill said the consortium has two candidates in mind, both Saudi pilots "rather than deskbound princes." One Middle East expert predicted that the American Jewish community "will think this offensive, or stupid at best." But another disagreed, chuckling, "It's a nice little gesture. Better give them an astronaut than more F-15s."

FBI Seizure Challenged

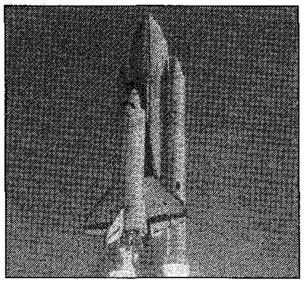
HAS THE FBI GONE TOO FAR IN ITS PROBE of President Reagan's foreign-policy opponents? While a federal judge decides, he has blocked the agency from using an activist's diary and address book, which were seized and photocopied as the man, Edward Haase, was returning from Nicaragua. FBI Miami-bureau supervisor Paul Phillips allegedly told Haase's lawyer, Michael Ratner of the Center for Constitutional Rights, "the FBI had an obligation to protect the U.S."

"I haven't heard of them trying anything like this since Jane Fonda returned from Hanoi," said the ACLU's Morton Halperin. The judge ordered FBI director William Webster to keep the copies in his office till a March 5 hearing. The FBI had no comment.

Cuomo: What'd Lew Say?

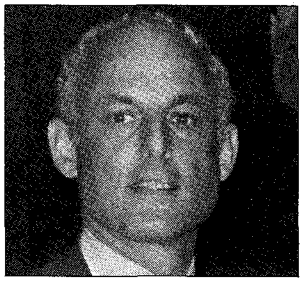
NO ONE KNOWS WHAT OFFICES THOSE OLD adversaries Mario Cuomo and Lewis Lehrman really want next, but they're certainly keeping a close eye on each other.

After a Cable News Network item about the losing gubernatorial candidate, CNN reporter Jim Miklaszewski got a call from Cuomo aide Gary Fryer, who wanted to know "what Lehrman had to say about running for governor [in 1986]." Miklaszewski said, "I was [also] quizzed about what wasn't on air." Fryer explained he'd been told Lehrman had announced he'd run, adding, "We only beat him by, what, four points." In fact, Lehrman had simply said he's running for *something.* Might Cuomo face off against him for president in 1988? "Up to now, the only thing he's running for is governor," said Fryer.



Shuttle: *Up, up, and an Arab.*

Cuomo: *Watching Lehrman.*



Lehrman: *Running for what?*

DiME

Dime: *Rate case.*

Is Dime Loan Rate Wrong?

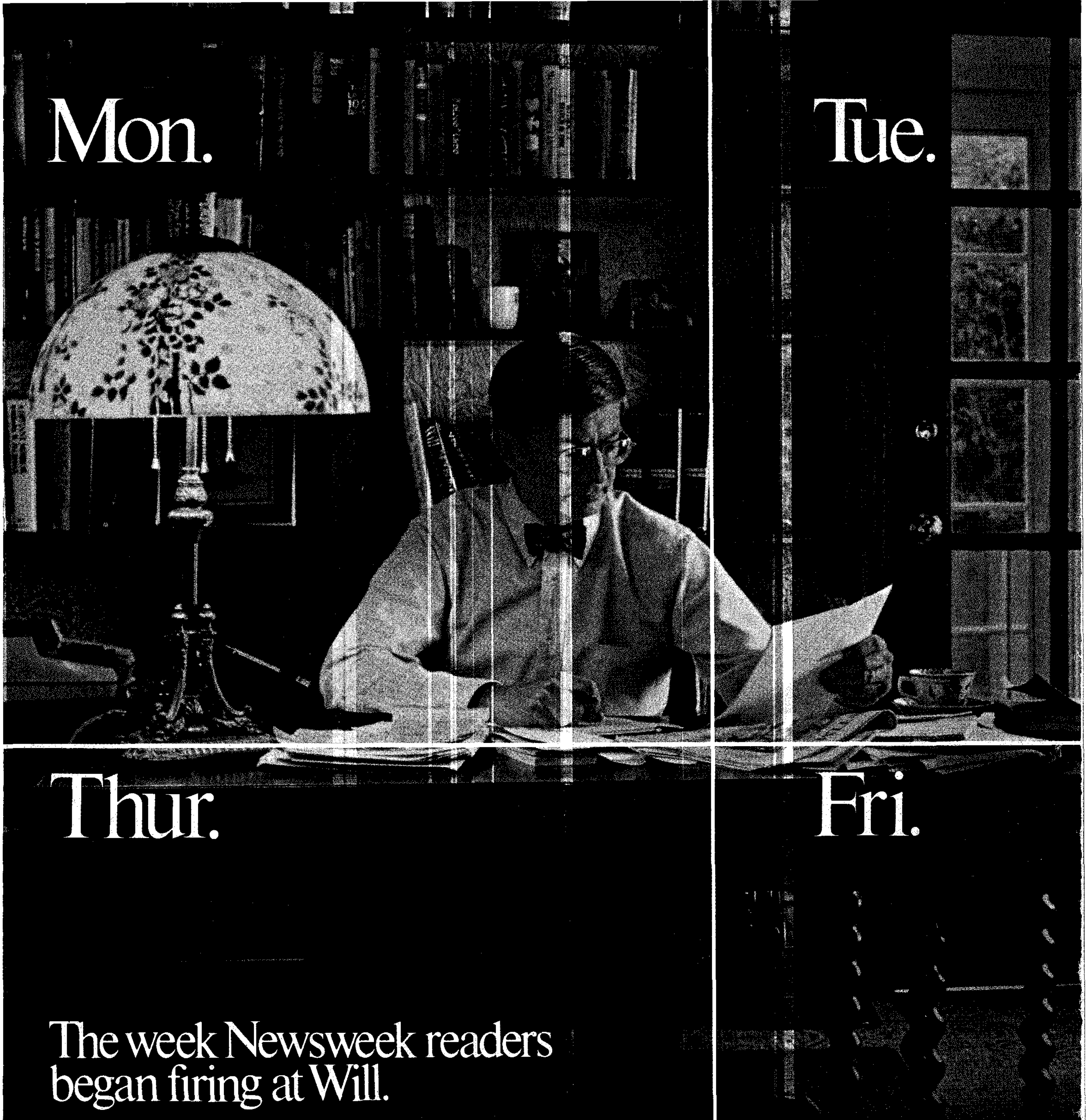
MANY BORROWERS WHO FINANCED THEIR homes or co-ops through the Dime Savings Bank are paying more than their loan agreements call for, a lawyer is charging.

According to Edward Flower, the bank has given its own "illegal" interpretation to a clause that appears in an unknown number of loan agreements—including his and his accountant's. The clause in these adjustable loans pegs the interest rate to the higher of two rates—the 26-week Treasury-bill auction rate plus 2 percent, or the Fannie Mae auction rate plus a half-percent. The bank used the second, steeper measure—until the Fannie Mae auction was discontinued in 1983.

That's when the Dime notified Flower and accountant Robert Laughlin it was going to a new formula—one that included a rate close to the old Fannie Mae rate, 12.75 percent. This despite the fact that the bank's standard loan agreement says a new formula will be introduced only "if the auctions comprising [the existing indices] cease to take place."

"That's 'auctions' plural," Flower said. He calculates that, if the Dime persists, a borrower will pay $187,000 more over the lifetime of a 30-year $100,000 loan than on the T-bill formula, which he charges was only in the contract as "a come-on." After Flower disputed the Dime's decision, he says the bank lowered his rate to conform to the T-bill formula. In January, after finding that Laughlin and, he says, many others were still paying the higher rate, Flower filed a class-action suit on their behalf against the Dime. Bank marketing director Edward Kramer refused to comment because the matter is in litigation.

Photographs: top, UPI/Bettmann; center, Yvonne Hemsey/Gamma-Liaison; bottom, Fred McDarrah.



The week Newsweek readers began firing at Will.

The week was January 12th, 1976. The subject: "Knute Rockne for President."

It was George Will's first column for Newsweek. And as he compared the histrionics of a pregame speech to the hysteria of pre-election politics, a new generation of readers was born. Readers who have a peculiar habit of reading our magazine backward. (From the back page, where George's column appears, forward.)

His witty, erudite style has earned him the respect and loyalty of a large (but split) audience: those who love him, as well as those who love to hate him.

Alternating with Meg Greenfield, our other national-affairs columnist, Will hits on a wide range of subjects: from the future of American politics to the future of the Chicago Cubs.

His column is the continuation of one of Newsweek's boldest innovations in newsweekly journalism: the concept of signed opinions. Pioneered

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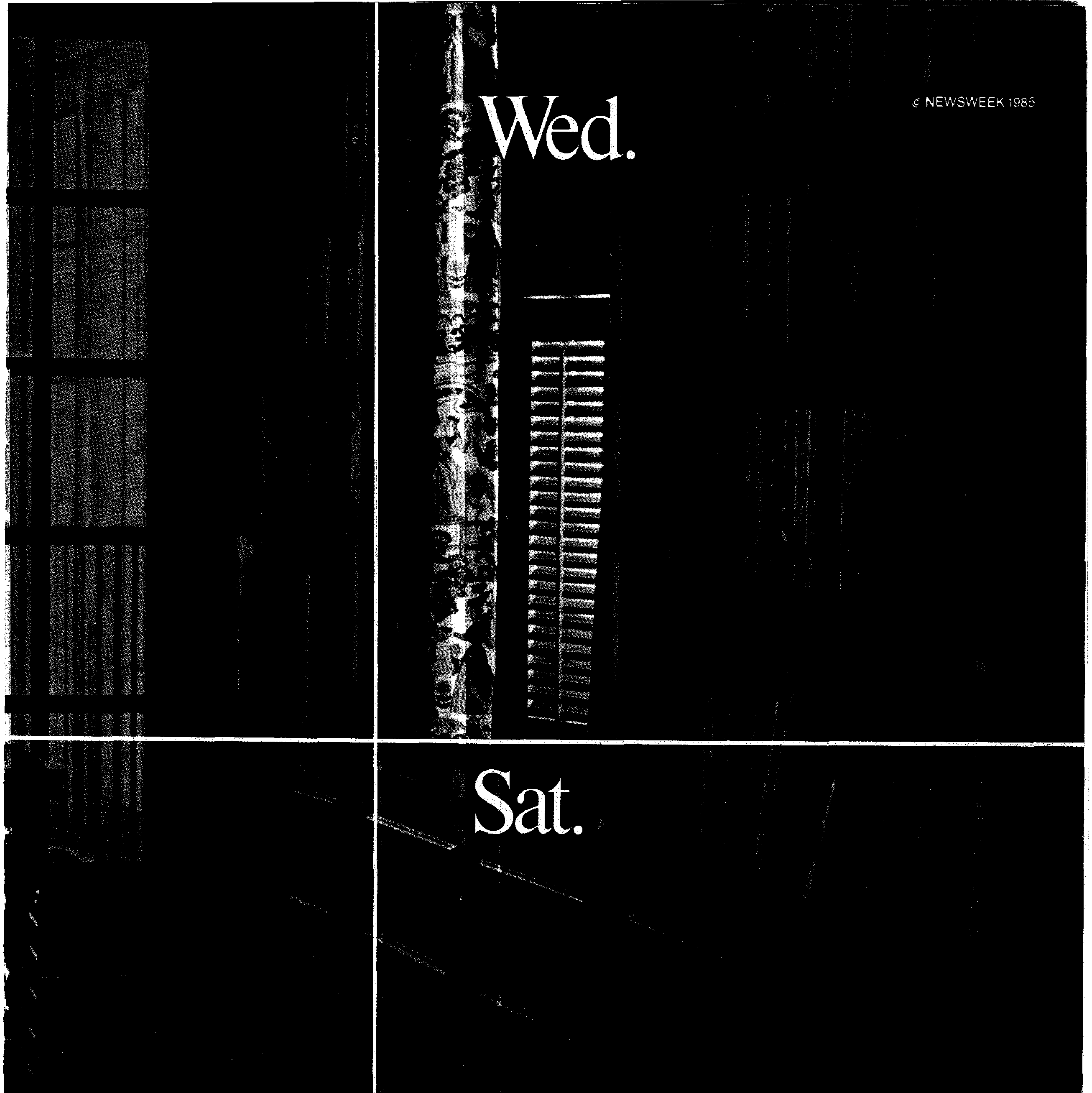

with Raymond Moley's first "Perspective" column in 1937. And continuing through the years with voices as calm as Walter Lippmann and as impassioned as Stewart Alsop.

In addition, Newsweek introduced the first newsweekly columns on business, economics and sports, the first column authored by guests and the first signed criticism of the arts.

Will and Greenfield have garnered top honors. Both are Pulitzer Prize winners. And both have been notable figures in the National Magazine Awards.

In fact, Newsweek staffers have won over 600 awards for excellence in journalism. More than any other newsweekly.

Which brings us to our point: when a magazine starts striving for excellence, where there's a Will, there's a way.

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24 EASY FISH DINNERS & 10 PERFECT DESSERTS
14 Best Fashion Bets for Spring
COMPLETE GUIDE TO BEAUTIFUL HAIR—Discount Coupons for Cuts, Color, Perms
DALLAS, DYNASTY, FALCON CREST! Visit TV's Famous Houses
"My 11-Year Search for My Daughter's Killer"
The Eat-What-You-Want-on-Weekends Diet

March Good Housekeeping came in like the proverbial lion with more ad pages than any March in our 100-year history. The 40% increase in ad pages was the biggest for any issue ever. And first-quarter sales are well ahead of 1984. What a way to begin our Centennial year!

This roaring success is a direct result of editorial quality, reader confidence and advertising efficiency. It's the best way we know to help us get the lion's share of the business.

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On Madison Avenue/Bernice Kanner

THINK PLASTIC

The Greening of America

IT DIDN'T ALWAYS INTEND TO HAVE AN androgynous appeal. From the beginning, the American Express card's "It's part of a lot of interesting lives" campaign aimed to attract new blood, specifically women—something the astonishingly successful "Do you know me?" and "Don't leave home without it" campaigns have failed to do in their ten-year runs. But now the company is turning to young men with the same puzzling, low-key pitch. The story of how American Express converted its card from one held almost entirely by older businessmen into a unisex product may well become a textbook case for marketers in the future.

"First it was back to school, then a job, now it's an American Express Card...what next?"
"You're cute when you're worried."

There's always a logical next step. And for you it might be getting the American Express® Card. There's never been a better time for it. Because these days, the Card is part of a lot of interesting lives. You can use it for work-related entertaining or everyday socializing. The Card can help you establish a credit history and even help you take all the next steps you haven't gotten to yet. So if you don't already have an American Express Card, you ought to think about getting one. Just fill out the attached application form. Or call 800-528-8000 to take an application by phone. *Don't leave home without it.®*

Closing the gender gap: *A slice of "interesting" life.*

The American Express card may seem ubiquitous now, but before 1958 it didn't exist. Its parent company has been around since 1850 however, and it began issuing traveler's checks in 1891. The card, a yuppie itself, actually grew up with the acquisitive generation it seems to symbolize. But though it counts more members (20 million) and more merchants who accept it than any other travel and entertainment card, it wasn't the first. Diners Club hatched the credit-card concept in 1950. For Frank McNamara, a New York businessman and the architect of the club, it was a great idea that was slow to catch on. After two intermediate owners, Citicorp—which also owns the third-largest card, Carte Blanche—acquired Diners Club in 1981. Together, Diners and Carte Blanche account for some 5 million cardholders worldwide.

American Express's competition, with far and away the largest "share of wallet," is the bankcards. MasterCard, which is owned by an association of 25,500 member banks, reports 100 million cardholders worldwide, and Visa, jointly owned by 16,500 financial institutions, has issued 111 million cards. While more than 1 million merchants accept the American Express card (600,000 accept both Diners Club and Carte Blanche), some 4 million take the bankcards. Last year, American Express cardholders charged in excess of $47 billion worldwide—Visa claims that more than $70 billion was charged on its cards in North America alone; MasterCard's charges reached $45.5 billion.

Initially, American Express pitched its basic green, or "personal," card (the "gold" didn't come out until 1966, and the "platinum" until 1984) as a cash substitute, "a charge card that works as a convenience device—rather than a credit card that's really a small loan demanding interest," says company vice-president for advertising Richard Rosenbloom.

Ten years ago, American Express launched the campaign that future generations will no doubt regard as a milestone in advertising history. To date, 62 people have asked "Do you know me?," 13 of them women, including the 1974 Miss America, conductor Sarah Caldwell, U.S. treasurer Francine Neff, tennis champ Virginia Wade, and public-television executive Joan Ganz Cooney. But the card and the company "never made a serious effort to woo women or the young," says Jerry Welsh, an executive vice-president of American Express. "We were interested in serious business travelers, who were, by and large, men. We had a lurking fear that explicitly appealing to women would denigrate the card to men and slow our 20 percent annual growth rate. For us, that would have been drinking cyanide."

But in 1982, the company reckoned that almost 40 percent of the card's eligible universe was already in the fold, and it cast about for ways to widen the universe. In focus groups, the marketing team discovered that although career women aged 25 to 40 knew and enjoyed "Do you know me?" they never imagined that the cards were for them. "Very accomplished women told us, People like me don't carry American Express," says Shelly Lazarus, group director of the account at Ogilvy & Mather. "These weren't macho beer ads with guys slamming their glasses," adds Welsh. "Still, women recognized the card as a male product. That was a life-changing revelation for me."

So was the finding that men and women see the world differently—and that for women success is not synonymous with achievement. Judging by the focus-group respondents, the female quest is not for career stripes or worldly goods but for an interesting life, one that cuts across traditional roles.

So three years ago, despite lingering fears on its corporate mind, American Express launched its "interesting lives" campaign, a series of 30-second vignettes that seem to eavesdrop on real-life situations. Snippets of conversation in which the product name is offhandedly dropped allow the viewer to see one little slice of a person's life and read into it all kinds of other details. In one print ad, a cross-country skier nestles her infant in a Snugli. In another, a career woman exits a sporting-goods store clutching her attaché case in one hand and a lacrosse stick in the other. In a third, a businesswoman strides from a plane with an oversize teddy bear in one arm. "Your curiosity and interest are aroused," says Welsh. The commercial that has drawn the most favorable response from viewers shows a woman playfully inviting her husband to dinner to inaugurate her first card. "I hear you can use it to take your husband to Paris," he teases. The campaign—written, produced, and directed by women—"has caught the spirit of a new age," says

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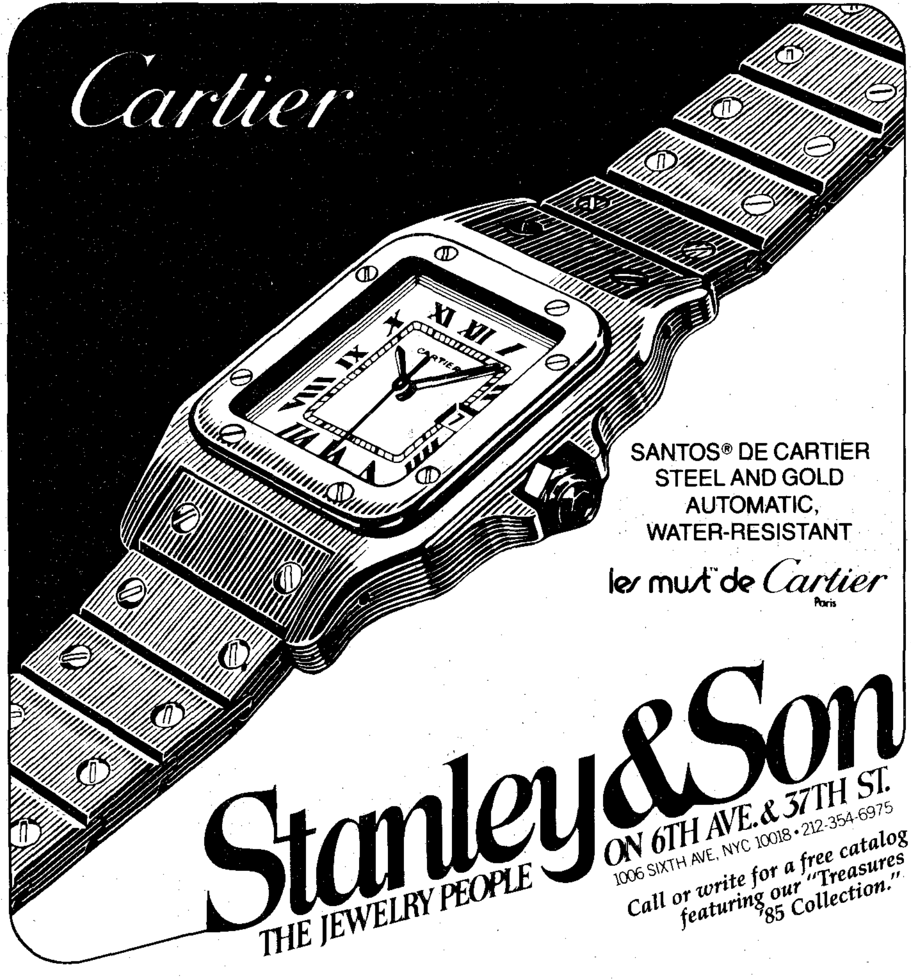

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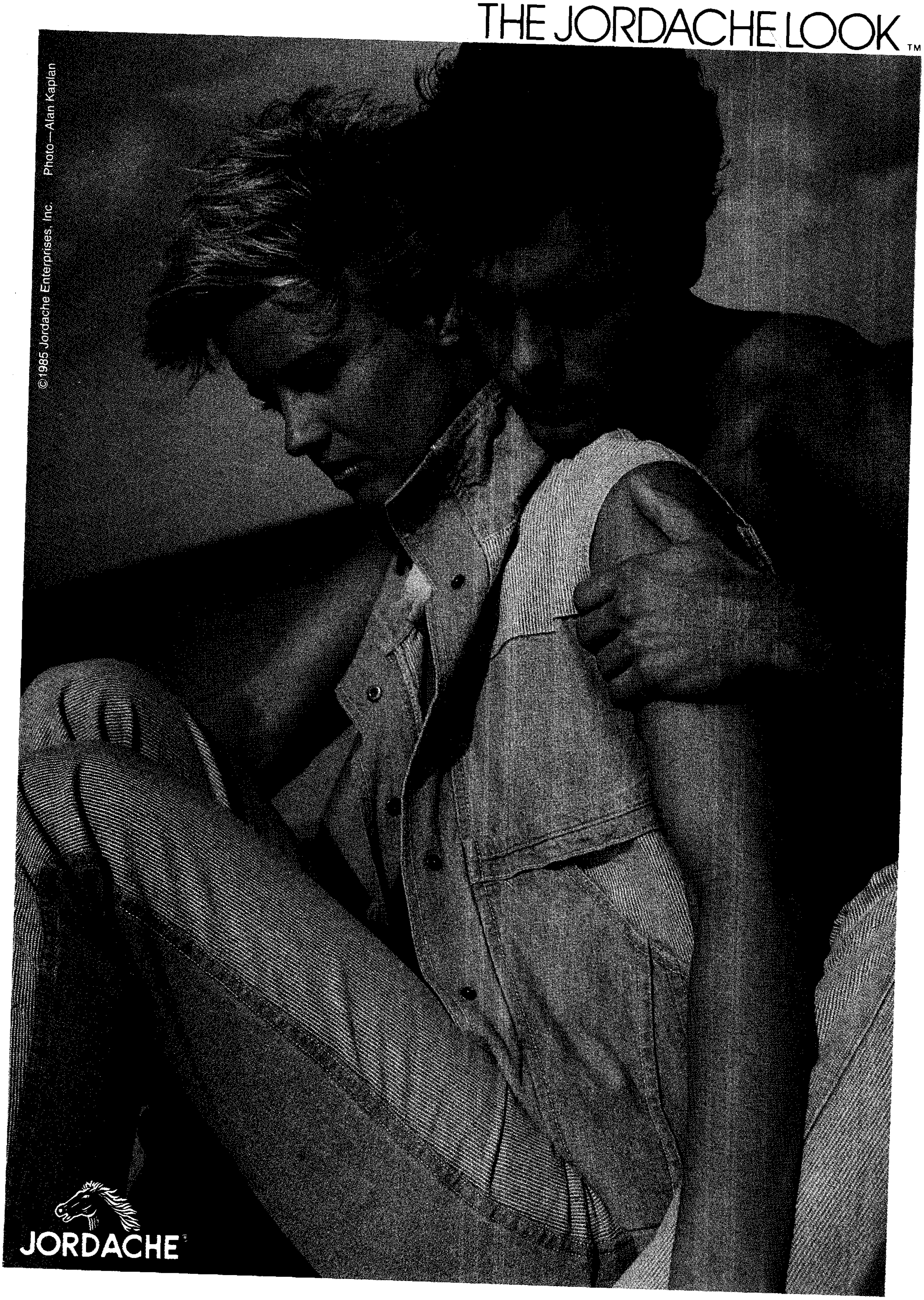
Welsh. "It's realistic, as opposed to the 'You've come a long way, baby' drumbeating. And it's enigmatic."

Its results have not been enigmatic, however. For without jeopardizing the card's mother lode of businessmen, the campaign has attracted swarms of businesswomen. Soon after the first ads ran, tests showed that the number of women who intended to apply for the card had doubled. Time has shown that they've honored their intention. In 1980, only 16 percent of the holders of green cards were women, not including those who qualified for the card through their spouses; today, 29 percent of green-card holders are women, as are 37 percent of new applicants. The "interesting lives" campaign is remembered by 22 percent of men and 26 percent of women interviewed—respectable scores, but nowhere near the almost 90 percent of men and women combined who recall "Do you know me?" Though the new ads have appeared widely, one group that has hardly noticed them is older businessmen—proving once again that "people see ads only if they're directed at them," says Welsh. To the company's obvious relief, this group still feels the same about the card.

The pursuit of women did not begin with "interesting lives" but rather with some early, sporadic attempts to support the newly launched *Ms.* magazine. In a 1974 ad, a smarmy cigar smoker described as a former male chauvinist pig declares, "It's time women got their own American Express cards and started taking me to dinner." A year later, the company changed to a broader approach: "Apply for the money card," it urged its huge potential female audience. A 1979 ad, dubbed "the headless horsewoman" at the agency, showed the unsexy, business-suited torso of a ladder-climbing career woman. The headline: "To get anywhere in business it takes a little application." "Our tentative, walking-on-eggs approach wasn't exactly daring creativity," admits Tom Rost, a creative director at Ogilvy & Mather. "But we were discovering that the more targeted the ads, the better the response. Insertions in the women's books produced a much better response than those in the general-interest books. Even substituting a woman's scarf for a man's wallet boosted response."

Emboldened by success, the company decided to show the entire woman. But picturing a busy airborne executive freeze-drying her seatmate by burrowing into her briefcase was a misstep. The self-conscious-superwoman approach, focus groups told the marketers, was not the way to pry the $35 application fee from the audience.

Indeed, the path to "interesting lives" was strewn with hurdles. "Casting off the security of a traditional sales pitch and relying on the actors' interpretation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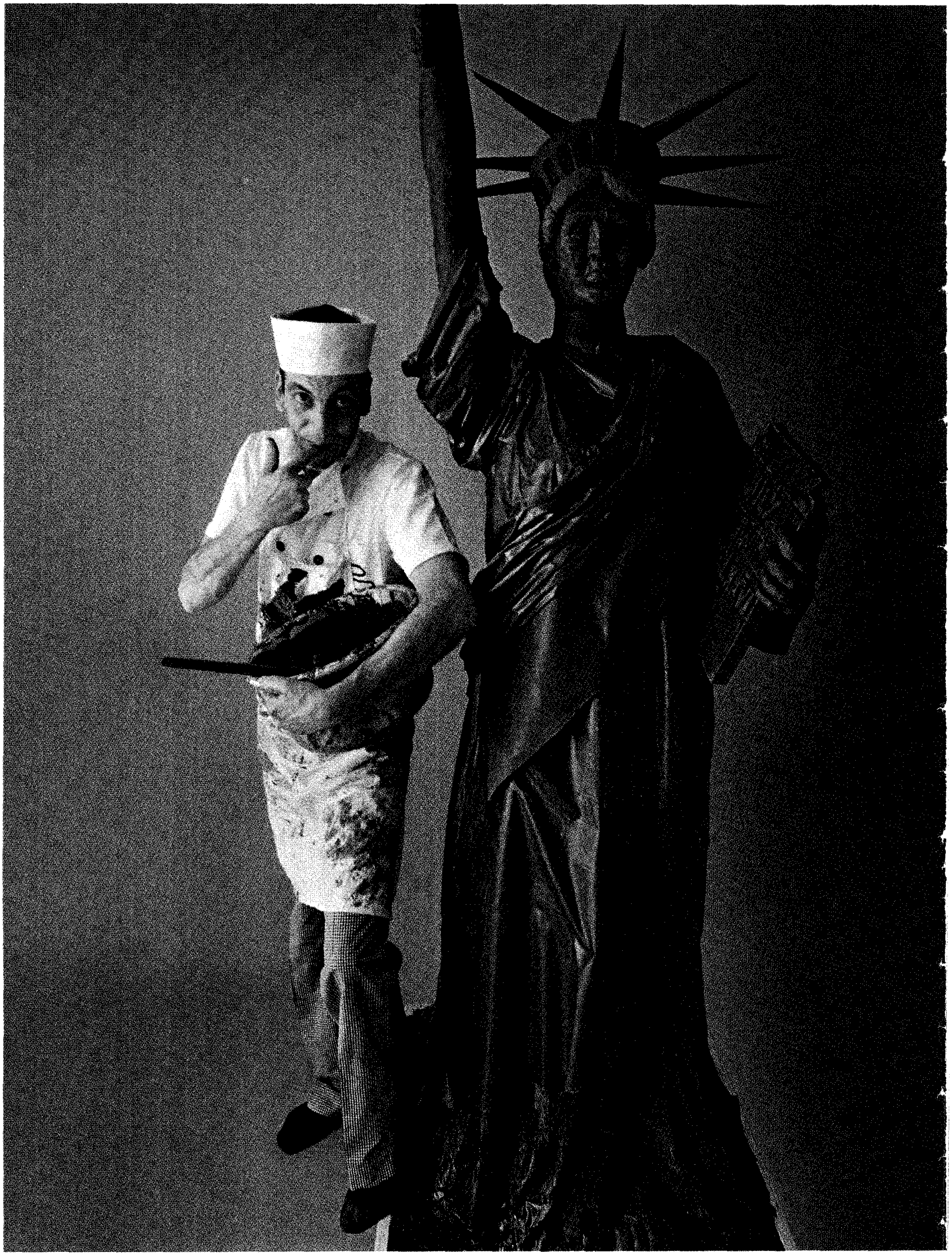


Photo: James L. Stanfield, National Geographic, November 1984.

THE NATIONAL CHOCOGRAPHIC, PHOTOGRAPHIC, CARTOGRAPHIC, TOPOGRAPHIC, OCEANOGRAPHIC, PSYCHOGRAPHIC, DEMOGRAPHIC.

The National Geographic is committed to revealing the world as it changes. It records the changes, large and small, and interprets them through all the informative arts in terms simple enough for a layman to understand, yet profound enough for a scientist to use as reference material.

The Geographic covers subjects as diverse as rockets and rookeries, Vikings and volcanoes, computers and confections. Witness our recent chocographic exploration of the magic bean that nourishes not only mind and body but a multibillion dollar industry as well. We found that those who originally touted this irresistible mixture as an aphrodisiac may not have been far off. And, on a toothsome trip from the jungles of Africa and Brazil where cacao is grown to sophisticated factories in Europe and the United States tasting torrents of sweet brown delights along the way, we found that we agree wholeheartedly with Linnaeus, who named the miracle bean *Theobroma*—"food of the gods."

Our photographic commitment is to show things that eyes haven't seen. Our photographers can and do spend weeks in the field waiting for the exact circumstances, the exact moment, for one singular shot.

Our cartographic commitment is to update the changing face of the earth. Our maps are so precise, clear and informative that many of them have been used by the State Department in their embassies since the early 1930's.

Our topographic commitment has led us to underwrite hundreds of investigations to explain the uncharted, remote places of the earth, while our oceanographic commitment has led us not only into supporting Jacques Yves Cousteau's early expeditions, but also into recent explorations of the deep-sea ocean floor along the Mid-Ocean Ridge, critical to our understanding of the movement of the earth's surface.

The depth and diversity of the Geographic explain our extraordinary psychographic and demographic profile. 35,000,000 people worldwide read the National Geographic every month. That includes 17% of all the adults in the United States, almost 30% of the college graduates. These people have an annual income close to $300,000,000,000 and they account for a major portion of the purchases of all American consumer goods.

Who are they? They're educators, diplomats, world leaders, astronauts, working women, and the opinion makers of all ages. The adventurous, the curious, the knowledge-seekers. People who want to experience new ideas and new information.

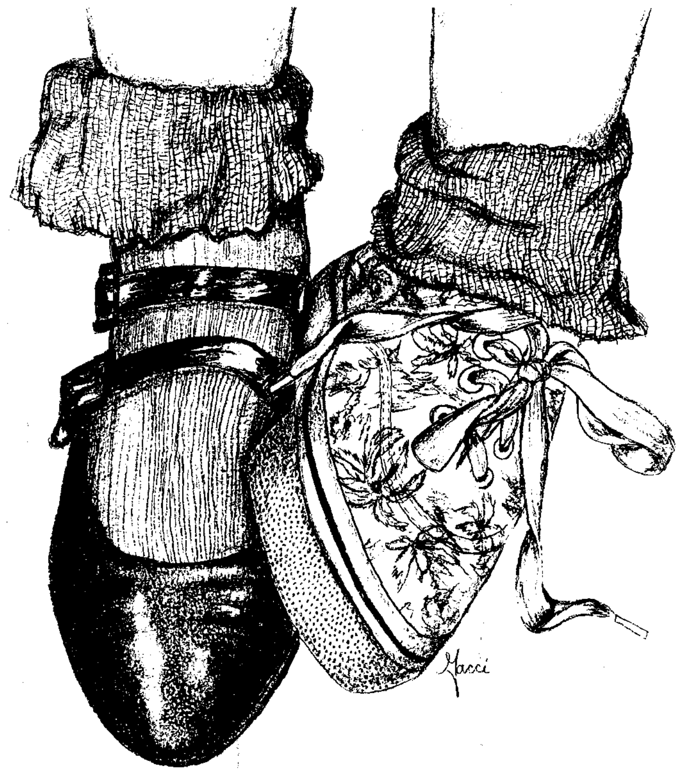
These people believe the Geographic. They trust it and respect it. They are fascinated by its subjects and awed by its scope. They read it. They talk about it. They save it. And they respond to it.

It becomes almost an addiction. Like chocolate.

THE NATIONAL GEOGRAPHIC

revealing the world as it changes

Source: MRI—Fall 1984



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made us all nervous in production," says Lazarus. "And there was the content. It's tricky to show male-female social relationships without condescending to women and threatening men." The agency team fretted that men would resent being depicted as a foil to a successful woman, as in the spot where the card-toting wife treats her husband to dinner. The team discarded the superwoman stereotype of the skin diver who's also a brain surgeon with four kids and bakes bread, because it feared demoralizing potential enlistees. And it tossed out a "You don't know me—yet" theme that would have focused on such milestones in a woman's life as getting a window office. "We needed more than a milestone," says Welsh. "We needed a moment in a woman's life, something outside her purely professional role." The never-released, so-called nitroglycerin campaign exploited such clichés as "A woman's place is in the kitchen" and "Behind every successful man is a woman." The body copy set the reader straight, of course—but what if she was so turned off by the strong headline that she didn't bother to read that far? "We would have been traveling on dangerous terrain," admits Lazarus.

The company also stayed away from positioning the product as "hero," as most traditional advertising does. "Our ads have no copy, and the tag line is really a very weak promise: that the card is part—what part?—of a lot of interesting lives," says Welsh. "Whose and how many? Interesting? That's nebulous at best. A much stronger promise would have been that with the card you could have an interesting life or a beautiful smile, change your personality, be young and beautiful, or find your prince."

But it is the non-promise school of advertising, the non-utilitarian versus the problem-solving, that has brought more than promising returns to American Express—and that will likely influence the strategy of future pitches. The company has already adapted the campaign to appeal to young men—one current ad shows a male office baseball team rained out at a café—and other executions are on the drawing board. If tests indicate that "Do you know me?" is losing some of its luster, "interesting lives" could be sent in as the first string.

It could also become a model for other advertisers. The auto manufacturers have long taken dual approaches for men and women, sashaying from vroom-vroom power commercials to talk of safety and luxury. And some companies, like Nike, have followed a unisex path from the start. But American Express, by taking a product whose franchise was primarily single gender and successfully selling it to the other, has rushed in—and triumphed—where most marketers fear to tread. ▬

The Bottom Line/Dan Dorfman

FATTENING UP YOUR IRA

IRA BETS: THE GOLDBERG VARIATIONS

	Minimum Investment	Estimated Annual Rate of Return	Estimated Total Return on Projected Liquidation or Maturity Date*
Phoenix Leasing Cash Distribution Fund	$2,000	19%	$ 8,056 (1995)
Landsing Institutional Properties Trust VI	1,000	15	4,207 (1997)
NTS Properties V	2,000	19	8,056 (1995)
Royce Value Fund	2,000	14	7,988 (1997)
Zero-coupon Treasury bond	250	11	3,900 (2010)
American Capital Government Securities Fund	500	14	4,509 (2005)
Government Securities Income Fund (Ginnie Mae series)	1,000	12	12,300 (2010)
Franklin Utilities Fund	500	12	2,406 (2000)
Lord Abbett Bond Debenture Fund	500	12	1,456 (1995)
Damson Institutional Oil and Gas Fund	2,000	10	8,354 (2000)

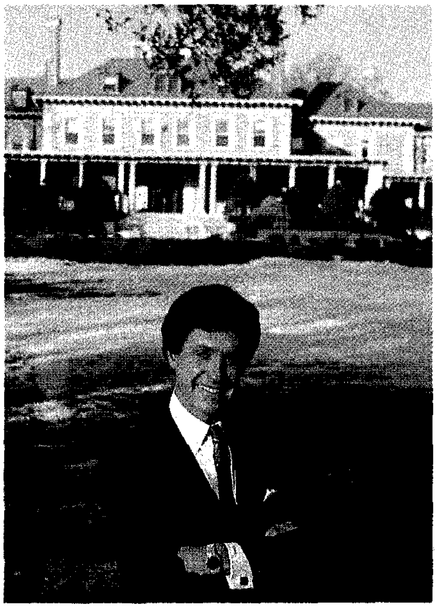
SOURCE: Gary Goldberg & Company, Suffern, New York.
*Estimated total return assumes a 10 percent annual-reinvestment yield on cash distributions.

Beyond the C.D.

AS THE APRIL 15 TAX DEADLINE NEARS, Americans will pour about $10 billion into 1984 IRA investments. Two out of every three of those dollars, however, will go into what one financial planner calls "one of the worst IRA investments of them all"—a bank's certificate of deposit, or C.D. "A dumb, dumb investment," argues this expert, who thinks that an uninformed public is throwing away hundreds of millions of extra retirement dollars.

This stinging indictment of IRA investing comes from Gary Goldberg, 44, who runs a successful thirteen-year-old financial-planning service in Suffern, in Rockland County. His firm, Gary Goldberg & Company, has about 5,000 clients, whose annual incomes range from $25,000 to the multimillions. Goldberg himself, born in the Bronx to a family of modest means, made over $2 million last year through his personal investments and the earnings of his firm. IRA's are now a big part of the firm's business.

Under the law, you can invest up to $2,000 each year in an IRA (officially, an Individual Retirement Account). Another $250 is permitted for a non-working spouse, and up to $4,000 can be invested by a working married couple. The big enticement: There's no tax bite on the money if it isn't withdrawn until retirement. Since the scope of IRA's was expanded in 1981, the single most popular investment has been the bank C.D.—not surprising, since C.D.'s are among the simplest and safest investments. Of the $132.1 billion that had been invested in IRA's by the end of 1984, a little over $86 billion, or about 65 percent, was in banking products. Goldberg feels this heavy reliance on the banks—principally on the C.D.—is sheer folly. He argues that "people, in effect, are putting their IRA money into retirement" when they put it into a bank. "You're not participating in the growth of any investment, as the banks do," says Goldberg, "because you don't own any equity—you're just getting interest."


Gary Goldberg: *Looking for growth.*

Goldberg strongly favors income-producing quality-real-estate, oil and gas, and equipment-leasing programs as integral IRA investments. His ten favorite IRA's are listed in the adjoining chart.

How did he come up with the ten and compute his projected rates of return? By checking with the companies involved to get their expectations and by analyzing their past performances, including their cash distributions. Goldberg then factored in his outlook for the economy and for interest rates and came up with his own set of estimates. Included in his estimated total-return figure is an assumed 10 percent annual-reinvestment return on cash distributions from the various investments. (In some cases, this money could be reinvested in the income-producing program itself; in others, the distribution could be channeled, for example, into money-market funds.) For those IRA's that don't have a specific maturity date, Goldberg set an arbitrary expiration date.

To illustrate his case for getting more IRA bucks, Goldberg compares the return available from one of his favorite real-estate programs with the return on a bank C.D. For comparison purposes, he uses a $2,000 investment, with returns compounded over a ten-year period. The C.D.—given a projected annual rate of return of 10 percent—would give back $5,187 in ten years, according to Goldberg's calculations. On the other hand, a similar $2,000 investment in NTS Properties V, a Louisville, Kentucky, real-estate income-producing program, is projected to throw off a much greater annual return—19 percent over the ten-year life of the program. In dollars and cents, the total payback from NTS in ten years (assuming, as indicated, a 10 percent annual return on cash distributions) is estimated at $8,056; that's $2,869—or 55.3 percent—more than the C.D. would make. NTS, whose funds date back to 1968, is involved in both residential and commercial real estate chiefly in Kentucky and Florida. The firm buys land for cash, constructs a real-estate project, and subse-

Photograph by Don Hamerman.

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The exhibition has been made possible by FMR, *the magazine of Franco Maria Ricci, the National Endowment for the Humanities, the Real Estate Council of the Metropolitan Museum of Art, and the Federal Council on the Arts and Humanities.*

FMR *is sponsoring this exhibition to thank its American readers for their warm and enthusiastic reception of the magazine, and the Italian corporations whose generous contributions made the launching of* FMR *in America possible.*

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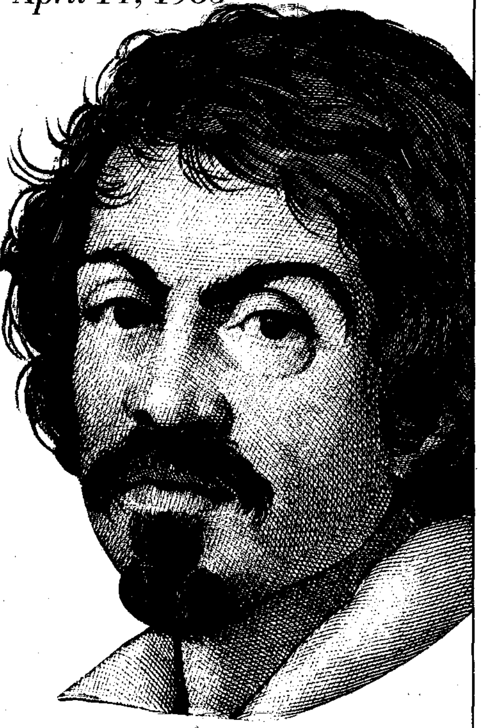

FMR

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quently sells it off. With no mortgage, the normal break-even occupancy rate is said to be around 25 to 30 percent.

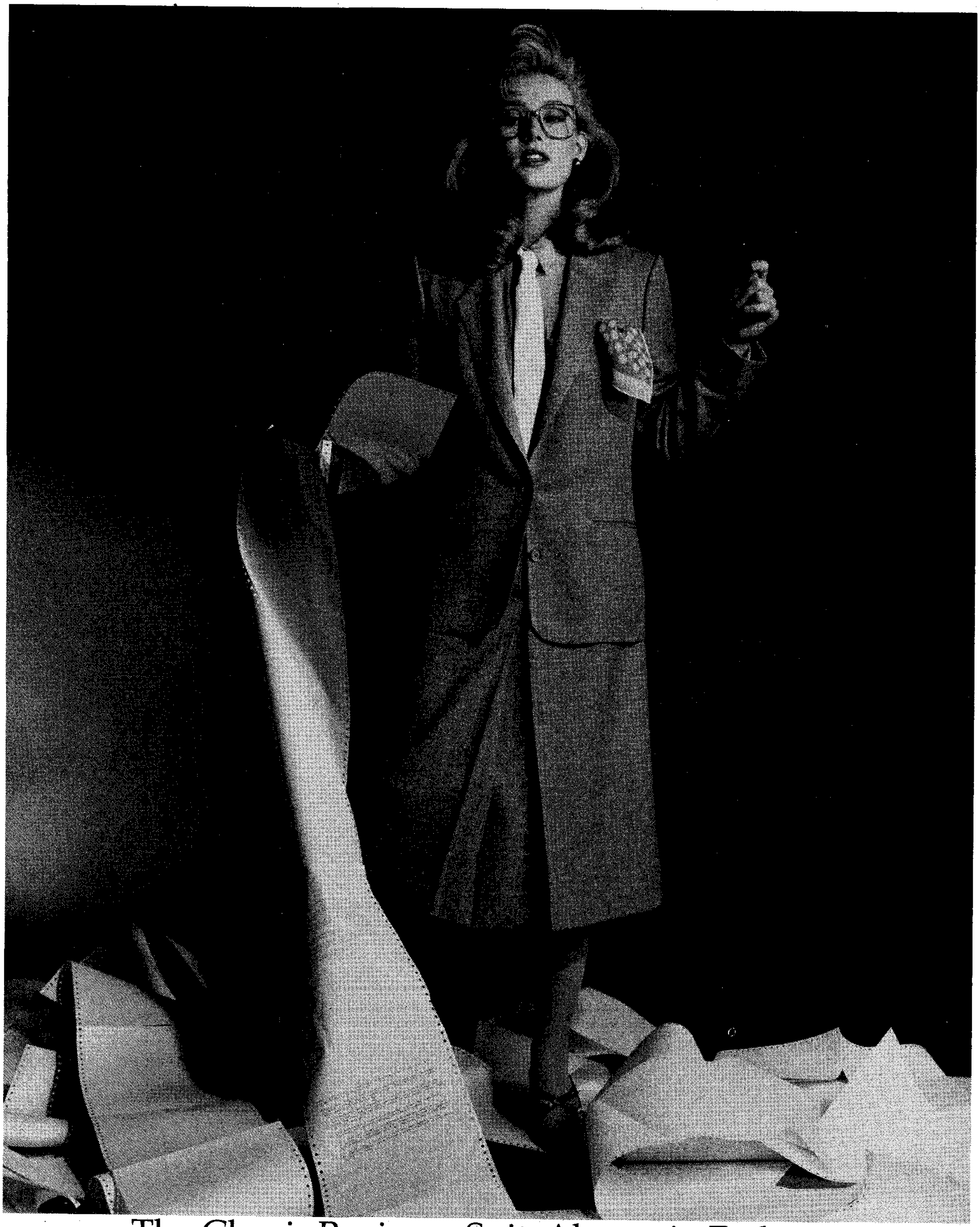
An obvious question: Isn't Goldberg ignoring the all-important safety feature inherent in a banking IRA product? Goldberg argues that on one level these banking products may not be so safe, since any IRA investment has to guard against the impact of inflation, which has wiped out more than 60 percent of the dollar's purchasing power since 1970. He maintains that IRA investments should include growth-producing assets that have the potential to far exceed inflation.

At the same time, Goldberg points out that an IRA portfolio must be diversified. A glance at his past recommendations shows why. A few years ago, he became enamored of Petro-Lewis, the biggest oil-and-gas-drilling partnership, and he invested a lot of his clients' money in the partnership's various deals. However, because of heavy borrowing in a period of declining oil prices, Petro-Lewis ran into financial problems. Accordingly, its projected cash distributions fell substantially below expectations, and Goldberg and a number of his clients eventually lost money.

Goldberg, acknowledging that blunder, says, "Nothing is certain—and that's why IRA diversification is a must." It should be pointed out that Goldberg doesn't get his fees from clients but rather from the companies whose products his clients buy. Thus, the more Goldberg's clients buy, the more money he makes. And obviously, he doesn't make anything when someone goes to a bank and invests in a C.D. That being said, however, his recommendations are based on his analysis of more than 200 potential IRA investments.

Now to Goldberg's top IRA selections. They are chiefly available either from the company that runs the IRA fund or from many brokers or insurance companies. Goldberg's number-one choice is the Phoenix Leasing Cash Distribution Fund. This fund, located in San Raphael, California, acquires leases on high-tech equipment that is already on lease to government agencies or leading manufacturers. The minimum investment is $2,000. and a total return of $8,056—equivalent to 19 percent annually—is projected for 1995. Goldberg estimates the return in the first few years at about 13 to 15 percent and in the 30 percent range in the seventh through tenth years. The fund sells the equipment in the later years, accounting for the higher cash distributions at that time.

"It's a low-risk investment," Goldberg says. "The leases are already in place, the quality of the lessees is the highest, and high-tech equipment should be valuable to own in the 1980s and 1990s." Goldberg, in fact, is so sold on Phoenix, whose funds date back to 1972, that he has put



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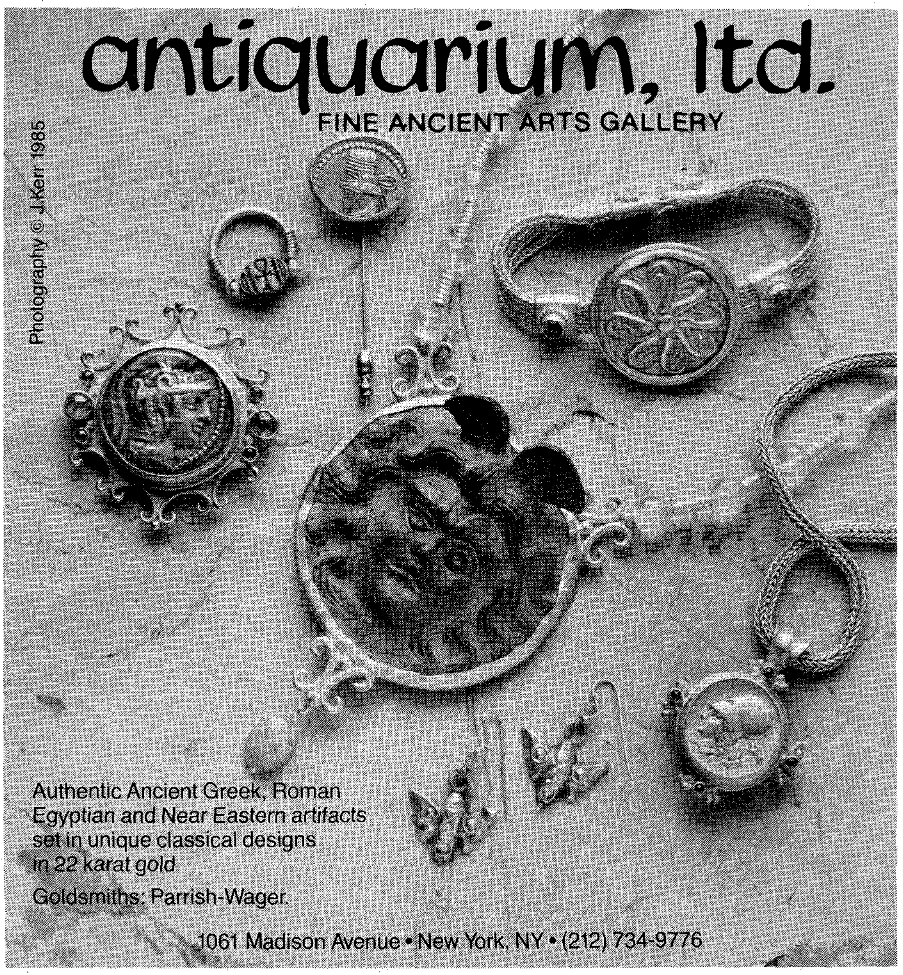

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his own IRA money into the fund.

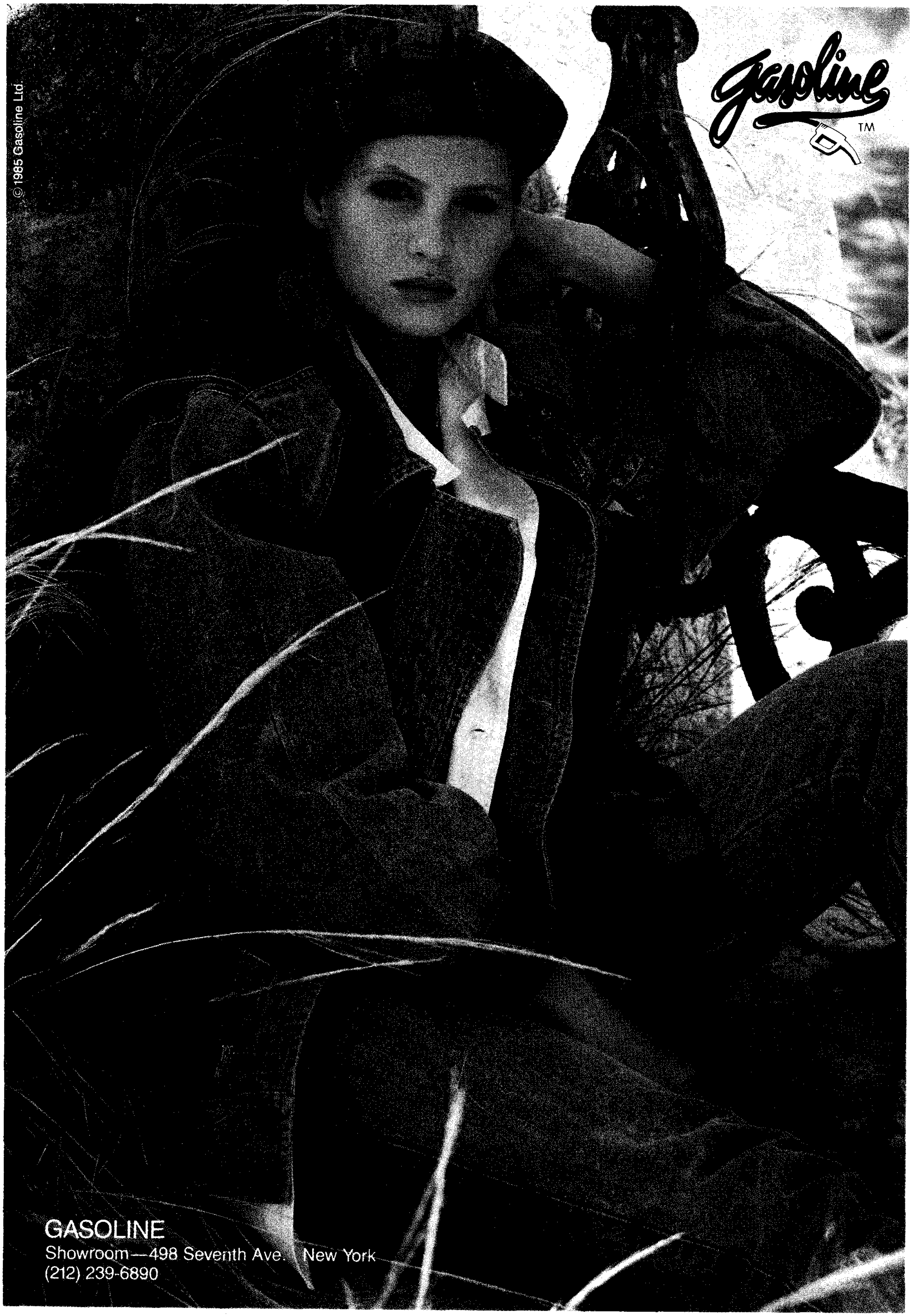
Goldberg's second favorite IRA investment is the Landsing Institutional Properties Trust VI. The trust, with headquarters in Menlo Park, California, invests in commercial properties in growth areas such as Oregon and California. A minimum $1,000 investment is required in this program, which matures in 1997. The projected return is 15 percent annually, equivalent to a total payout of $4,207. Landsing's funds have been around since 1972.

The previously mentioned NTS Properties V program is Goldberg's third favorite, followed by the $41-million Royce Value Fund, a New York–based fund that invests in small growth stocks. A minimum $2,000 investment is required for Royce, and Goldberg says he conservatively projects a compounded 14 percent annual return over the next twelve years. If he's right, that means a total return in 1997 of $7,988. The Royce fund is just two years old and has shown a 21.4 percent average annual gain over that period. The fund is managed by Chuck Royce, who also runs the Pennsylvania Mutual Fund, one of the best-performing funds over the last decade.

Goldberg's fifth choice is a zero-coupon Treasury bond, which you can buy at a steep discount—just $250—because it pays no interest. This bond matures in 25 years, at which point you get a lump-sum payment of $3,900. That's a compounded annual return of 11 percent over the life of the bond. In buying a zero-coupon bond, which you can get in various denominations and maturity dates, you may want to shop around; I hear the commissions vary considerably among the different brokerage firms.

Goldberg's sixth choice is the Houston-based American Capital Government Securities Fund. As the name implies, American Capital Government invests in various government securities, such as Treasury bills and notes and Ginnie Mae certificates. Next comes the Government Securities Income Fund (Ginnie Mae series), which invests in a portfolio of government-backed mortgages. No. 8, the Franklin Utilities Fund of San Mateo, California, invests in assorted high-yield utilities. The New York–based Lord Abbett Bond Debenture Fund focuses on bonds and convertible preferred shares. Both Franklin and Lord Abbett run a number of different funds.

Rounding out the list is the Damson Institutional Oil and Gas Fund of New York. Damson dates back to 1976 and buys producing oil and gas wells, with the emphasis on natural gas. Goldberg is estimating only a 10 percent annual return because of the uncertainties surrounding oil prices, although Damson's annual return has averaged about 14 percent since inception. ■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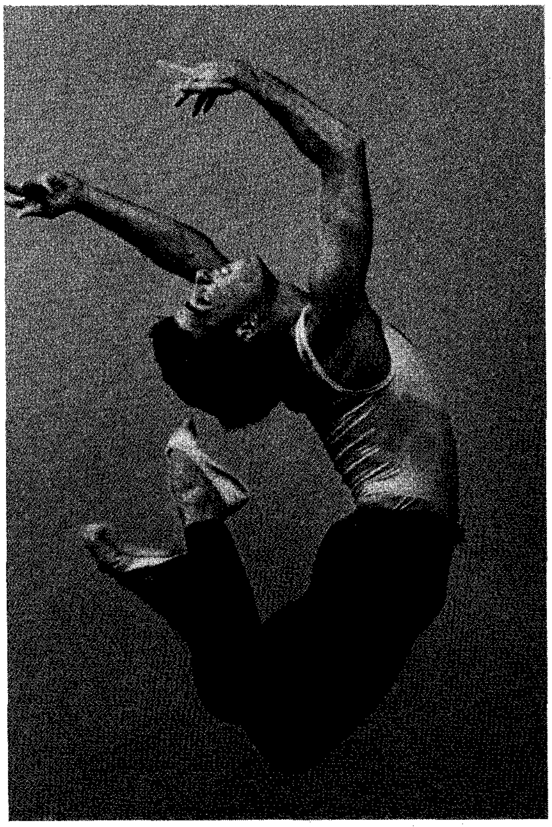
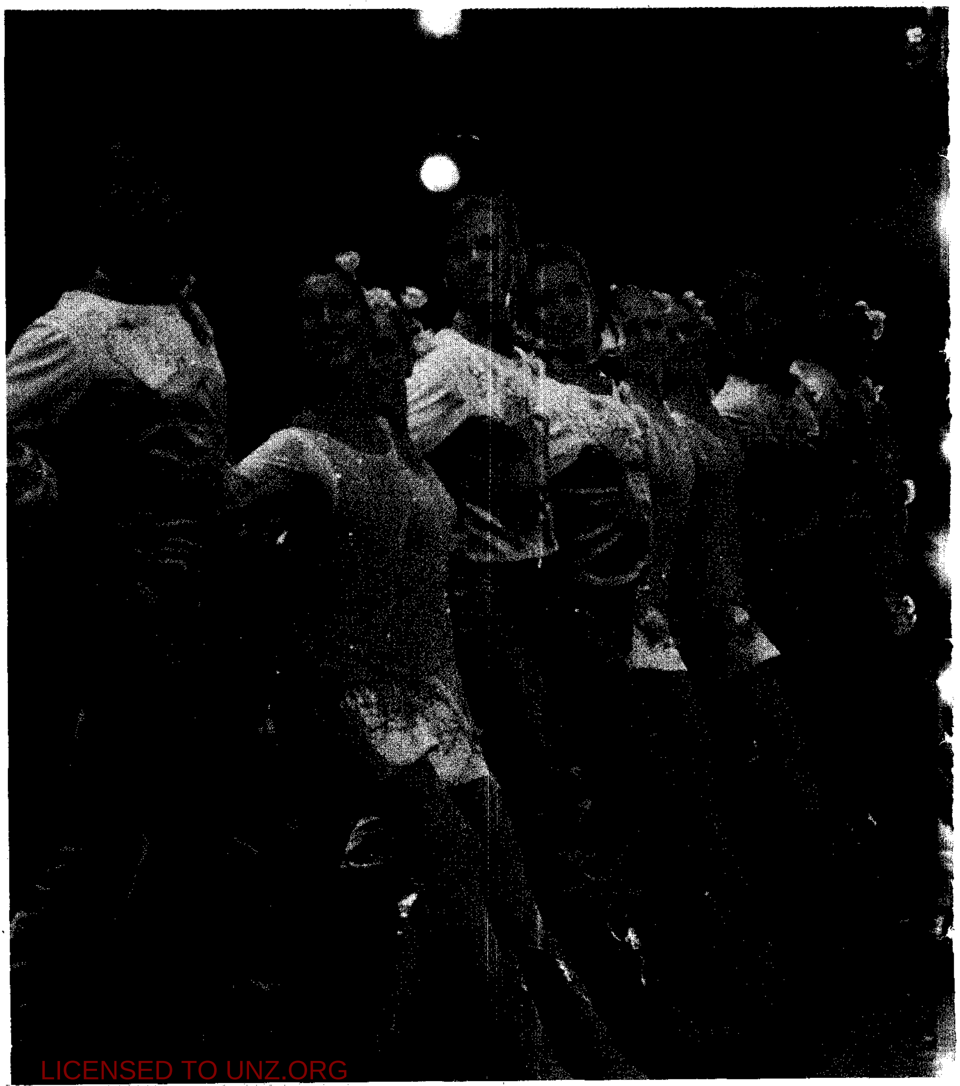
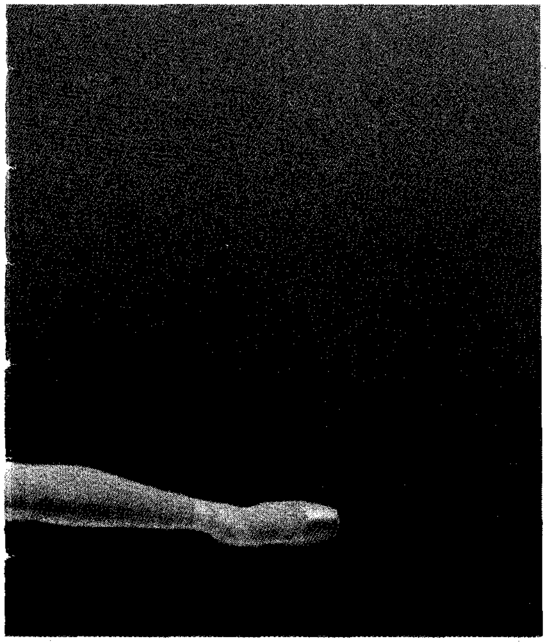
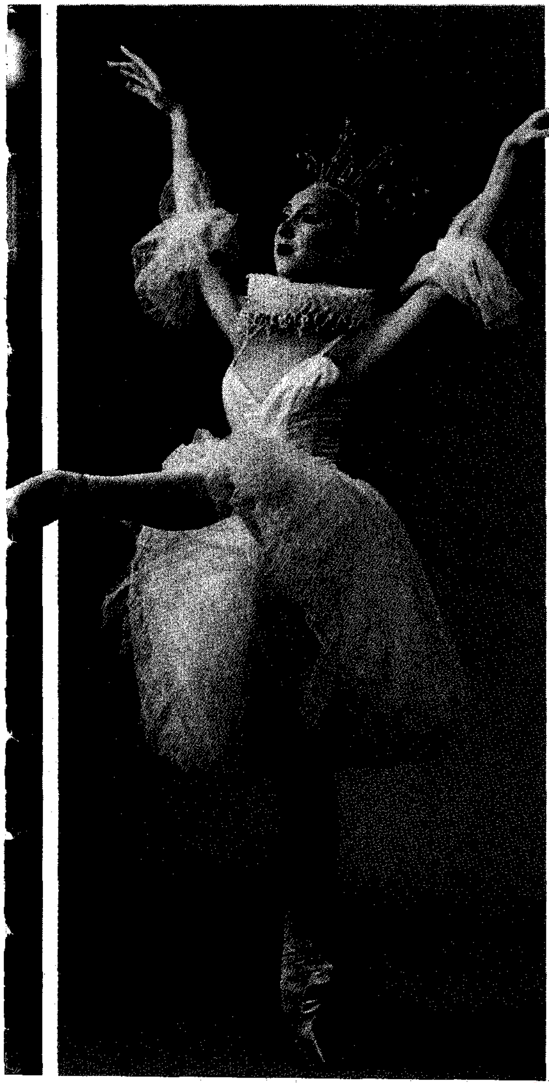
Johnny Applese





eds of the dance.





They leap, they prance, they twist and twirl. And by common consent of the cognoscenti, they do it with greater verve and versatility than any other ballet company in the country. Such critical plaudits please them but the applause that truly delights them comes from the folks who have never seen a ballet before and were sure they wouldn't like it. For the youthful members of The Joffrey Ballet are not merely one of the great ballet companies of the world but a unique group uniquely determined to spread the gospel of the dance. And over the past 29 years, they have carried their high-spirited message to more than 500 cities in 49 states.

Wherever they go, these Johnny Appleseeds of the dance spread the good news that ballet is not just alive and kicking high but getting sassier and classier. They do it with a repertory that is as varied as the strains of Mozart and the rhythms of The Beach Boys, with ballerinas in toe shoes and dancers in boots, and with a sheer joyousness that captivates and compels.

That's one reason we sponsored the current 7 city tour o The Joffrey Ballet, and in part their New York and Los Angeles seasons. We urge you to see it at the places and dates below. In our business as in yours, we need to be reminded that there is always fresh life in old forms and that the only way we can discover it is through individual imagination, individual innovativeness, individual creativity. Sponsorship of art that reminds us of these things is not patronage. It's a business and human necessity.

If your company would like to know more about corpora sponsorship of the performing arts, write Hamish Maxwell, Chairman of the Board, Philip Morris Incorporated, 120 Park Avenue, N.Y. 10017.

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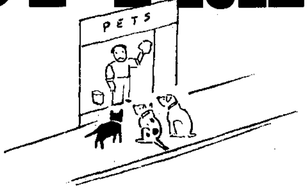
PHILIP MORRIS

The 1984-85 National Tour of the Joffrey Ballet

The Opera House at The Kennedy Center, Washington, D.C., December 5-16; Dorothy Chandler Pavilion at The Music Center of Los Angeles County, Los Angeles, CA, January 16-February 3; New York State Theatre at Lincoln Center for the Performing Arts, New York City, March 6-31; Performing Arts Theater, Clearwater, FL, April 29-May 1; Bob Carr Auditorium, Orlando, FL, May 3-4; Chicago Opera House, Chicago, IL, May 8-19; De Vos Hall, Grand Rapids, MI, May 22-24; San Diego Civic Theatre, San Diego, CA, June 26-29; San Francisco War Memorial Opera House, San Francisco, CA, July 2-13.

(Top Left) Mark Goldweber in Gerald Arpino's "Trinity." (Bottom Left) Glenn Edgerton and Dawn Caccamo in John Cranko's "Romeo an Juliet." (Bottom Center) The Company in Gerald Arpino's "Jamboree." (Bottom Right) Patricia Miller in Frederick Ashton's "Illuminations (Top Center) Dawn Caccamo in Gerald Arpino's "Confetti." © Philip Morris Inc. 1985.

FAST TRACK



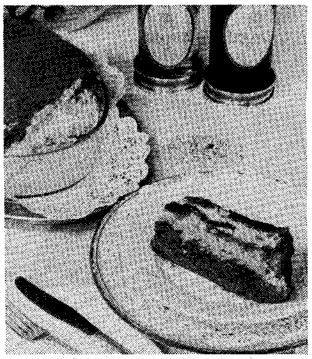
CHOW

The Sweet Life

TIRAMI SU. THE NAME MAY sound Japanese (some kind of sushi?), but it's Italian—a cool, sweet-tasting, layered dessert that, one food reporter has written, "appears to be the dessert of 1985."

Tirami su means "lift me up," a nod to espresso, its prime flavoring. The dish, which differs from restaurant to restaurant, is essentially espresso-soaked sponge cake or ladyfingers filled with a mixture of egg and sugar blended with fresh mascarpone, the double-cream Italian cheese that's become so popular these past few years. The top of the dessert is dusted with cocoa or shavings of bittersweet chocolate.

When you order tirami su at Prima Donna, Primavera, Positano, Il Cantinori, or L'Hostaria del Bongustaio, you're served a charlotte-style dessert. Primavera's tirami su is sometimes made by Sant Ambroeus, whose version contains heavy cream rather than mascarpone.



The dessert's taste varies from sweet to very sweet and the texture from supple to runny. Yet for an Italian dessert so much in vogue, tirami su lacks the brisk and exquisite simplicity of zuppa inglese and the dazzle of other *dolci*. Still, people ask for it. Why?

An Italian-cookbook writer thinks it has caught on "because it has all the flavors tourists identify with Italian desserts: espresso, chocolate, mascarpone—it came in on the coattails of mascarpone."

But one restaurateur says tirami su is hot because it looks harmless. "There's no top crust, so one does not have the feeling of eating heavy pastry," he says. "It is so very light, but still, we serve it with two spoons."

BARBARA COSTIKYAN

BRIEF LIVES

BODY ENGLISH

CHOREOGRAPHER YOSHIKO CHUMA DOESN'T like to sit still. During a recent rehearsal for her newest work, *A Boy, a Beer and a Blonde* (at Dance Theater Workshop through March 4), she smoked cigarette after cigarette, putting each one out in a silver bread pan that she carried as she circled the room, observing from every angle as four of her company members ran through a precision drill. Chuma watched as they lifted chairs over their heads, jumped on top of them, crawled under, over, and around them, and then, after ten minutes, paused.

"Could you go faster?" she asked.

Chuma's work is made up of rapid-fire short takes, and it's full of the stuff of everyday life. In the last two years, she and her company, the School of Hard Knocks, have performed all over town—from the streets to the Pyramid club to the Japan Society. In 1983, her *Five Car Pile-Up* used a weather balloon, ten bicycles, 70 copies of the New York *Post,* sixteen toothbrushes, thirteen telephone books, and more than 60 performers. One critic called her *A Night at the Millionaire's Club* "the most aesthetically superior [and] moving performance around." And last year, she won a Bessie award for choreography.

Chuma came to New York in 1976 from Osaka, Japan. Friends who had visited America had told her, "Yoshiko, you should go to downtown in New York." So, after a long period of student activism in the seventies and two years in a collective theater group, Chuma, who spoke almost no English, flew to New York on a budget flight. "The first two or three years here," she says, "speaking English is like 24 hours performing."

During her first few years in the city, she studied with Robert Wilson, Mabou Mines, Merce Cunningham, and Douglas Dunn; by 1978, she was doing her own works in downtown spaces. And by 1979, she had made her first film. "I loved that—the cutting and the editing and slow motion and pixilation. Making the movie made my originality come out."

Of *A Boy,* Chuma says, "I thought I'd like to have a quieter piece." Quiet, though, is not the first word that comes to mind. Although the work has only six performers, it also has the chair ballet, a chorus of TV-commercial jingles (which Chuma directs, arms and legs flailing), and a backdrop with cutout sections through which the performers stick their heads, *Laugh-In*-style. It deals, Chuma says, with American history from 1945 to 1985. "But I don't think the people will realize the American history," she says. "It's basically a conversation."

AMY VIRSHUP

Photographs: left, William Guillen; right, Beatriz Schiller. Illustration by Guy Billout.

TRUE TALES

The Good, the Bad, the Ugly

AT 1:55 ON A SNOWY Saturday afternoon, I was buying a paper at a newsstand outside the West 72nd Street IRT station when I heard a loud thud behind me. I turned around and saw a young Hispanic woman lying in a puddle near the curb.

She was having an epileptic fit; her arms were flailing, and she was foaming at the mouth. Most people stepped around her on their way into the station. But within a minute, a burly man in a baseball cap and a stout woman in a red windbreaker were standing over her, making sure she didn't swallow her tongue.

I called the 911 operator and was told an ambulance would be there right away. It was 1:57.

"I had a woman like this die on me a couple of years ago," the stout woman told me. "They just didn't come in time. If it was a cop in trouble, they'd be here."

A woman carrying a copy of *Architectural Digest* stopped and asked if an ambulance had been called. When I said yes, she smiled and trotted off toward Columbus Avenue. A man passing by looked down at the stricken woman and sneered, "Get up, bitch."

At 2:13, sixteen minutes after the call had been made, an Emergency Medical Service ambulance finally showed up to take the stricken woman to Roosevelt Hospital. I asked the ambulance people why they had taken so long.

"We were coming here from 23rd and Third," said an attendant, whose name tag read GO DING.

"Don't you have any place nearer to here?" I asked.

"Of course we do," Go Ding said. "But this *is* the city." P. B.

OFFSTAGE

Some Like Her Hot

ON A WINTER'S NIGHT NOT long ago, a successful businessman and his wife were throwing themselves a black-tie tenth-anniversary party at their Fifth Avenue apartment. After most of the guests had arrived, a woman in a black strapless gown who looked like Marilyn Monroe showed up. Stepping through the crowd, she sidled up to the host and took out a ring.

"This fell out of your pocket the night you were at my apartment," she told the stunned host breathily while his wife looked on aghast.

"Get this hussy out of here," the wife demanded. "Who is she?"

Her husband insisted that he'd never seen the woman before. His confusion grew when the Monroe look-alike showed him his wedding band, which he'd lost some time before.

"Where'd you get that?" he asked nervously.

By the time the fellow's wife finally started laughing, the man realized that the scene had been staged. Its author, the woman with Monroe's face and voice, is an enterprising actress named Cynthia Busbee, who has made a business out of such mock calamities.

Busbee, 30, who looks nothing like Marilyn Monroe when she's out of her wig and makeup, does her routine two or three times a month at parties and corporate functions. She charges $150 per appearance, and the money she makes supplements her regular work as a stage actress and as the head of her own advertising firm.

"I've tried being a waitress, just to see what that was like," she says. "But with this kind of work, I can make money doing something I enjoy."

A Harvard MBA from Iowa, Busbee claims she had never seen a Monroe movie before she started doing her act for hire about three years ago.

"I just found a blond wig before a party one night," she says. "I'd barely heard enough of her records to try the voice. So I was surprised when people said I sounded like her."

For each performance, she gathers enough information on the customer to compose a special routine—such as the bit about the missing wedding ring, which had been worked out with the host's wife beforehand.

"It's a lot of fun," she says. "I get to express that whole side of me that I had to suppress when I was wearing three-piece suits."

A fortnight ago, she surprised John Lehman, advisory director of Shearson Lehman/American Express at his sixty-fifth-birthday party by sitting on his lap and telling him that stocks, not diamonds, are a girl's best friend. She then asked if he would be interested in a merger with her.

"You've wilted the flower on my lapel," he said.

"I hope that's all I wilted," she replied.

Fortunately for Busbee, most of her unsuspecting subjects enjoy her act and are flattered.

"I think she's terrific," said Lehman. "Only I'm a stuffy banker, and I'll never live this down." PETER BLAUNER

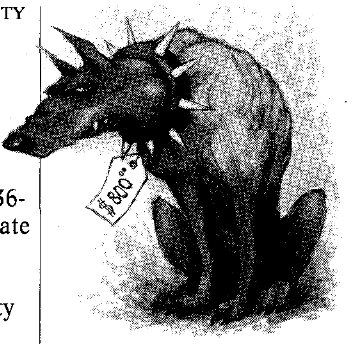
PRICES

HERE'S WHAT SOME SECURITY services cost around New York these days:

☐ Installation of a Medeco lock and plate by Keystone Locksmith (210 East 60th Street), $149.50.

☐ Installation of a steel 36-by-72-inch MPG window gate by Manhattan Locksmiths (2449A Broadway), $250.

☐ Installation of a Christy burglar alarm for a one-bedroom apartment with two accessible windows by REM Security, Inc. (27 East 20th Street), $350 plus an $18 monthly fee for central-station monitoring.



☐ Service call to open a lock by CBS Locksmith, Inc. (1592 Third Avenue), $25; $20 for a second lock.

☐ Trained Doberman from Rinny Guard Dog (6718 Bay Parkway, Brooklyn), $800 to $2,500.

Illustration by Howard B. Lewis.

L.A. TELEX

OSCARS: THE ONE THAT GOT AWAY

IT'S TIME AGAIN ALL OVER America to start making jokes about how bad this year's Academy Awards ceremony, on March 25, will be. But at the Academy of Motion Picture Arts and Sciences in Beverly Hills, those jokes are no laughing matter.

One month after last year's ceremony, the academy's board of governors met to discuss complaints about the program, which ran a stuporous three hours and 40 minutes. "It was a disastrous experience for all of us," says a member of last year's production team. "We sat there while we were on the air and said, 'Oh, my God, this one just got away.' "

To try to make sure that doesn't happen again, the academy has replaced last year's producer, Jack Haley Jr., with four men: Gregory Peck, film director Robert Wise, screenwriter Larry Gelbart, and Academy Award–winning art director Gene Allen, the academy's president.

They in turn have replaced host Johnny Carson (who was criticized during last year's academy postmortem) with Jack Lemmon and ten co-hosts, including Jeff Bridges, Glenn Close, Diana Ross, Kathleen Turner, and Tom Selleck.

Much more is at stake than the academy's reputation. The Academy Awards telecast, with 500 million viewers worldwide, made $4,267,200 for the academy last year. That was 72 percent of its annual revenue, which goes toward running its library and special programs.

Although the ceremony was the top-rated television show of its week last year, getting a 50 percent share of the A. C. Nielsen audience, it rated 9 percent lower than the year before, and 28 percent lower than the highest-rated Oscar show, in 1970, when John Wayne won his award for *True Grit.*

Everyone agrees that the show needs to be shorter and better rehearsed. "It's like Topsy," says the member of last year's production team. "It grows mysteriously from somewhere inside. We put this absolutely enormous clock right under the balcony, and we flash red lights at the winners if they're going too long, and nobody pays any attention."

The same seems to go for rehearsals. The academy has a hard enough time getting stars to participate, let alone getting them to come to rehearsals. "What can you do when a big star like Frank Sinatra doesn't come to rehearsal and then can't read his lines?" an academy member asked mournfully after last year's ceremony. "Just having a star of Sinatra's magnitude greatly adds to the show."

What most galls the men behind the scenes is lack of support from top-drawer celebrities. "People would rather go to Swifty Lazar's party and laugh and drink and sneer at us," says an academy source, "than help us by being on the show."

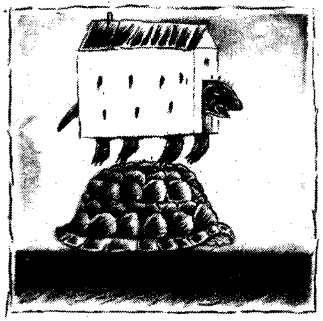
It has been rumored that the academy asked Lazar to stop holding the party, which he is switching this year from the Bistro to Wolfgang Puck's Spago. But it's a subject neither Lazar nor the academy wants to discuss. All the academy's Gene Allen would say was, "You're sure asking terrible things."

All Swifty Lazar would say was, "I won't talk about that. We don't compete with the academy. We don't give out awards. This year, all we're giving out is pizzas."

JEANIE KASINDORF

STRATEGIES

The House That's Not a Home



MY PALS, WAGE SLAVES AND stock-market dabblers all, used to look at me oddly when I told them about my little rental property that has paid for itself while doubling in value.

Now, because proposed tax reforms may make most deductions worth less, these friends, too, are thinking about owning someone else's home. Why? So they can get two deductions—for mortgage interest and for the property's depreciation.

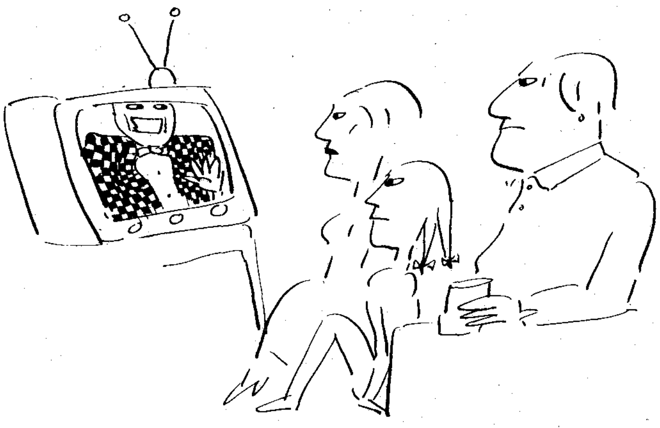
So as I fill out annual depreciation schedules, I tell my friends about my house, about my hairdresser, who owns nine Manhattan co-ops, and I tell them about Donna Milling.

Milling owns lots of little pieces of real estate—single-family houses. If she lived in New York and not Chadds Ford, Pennsylvania, she would probably own occupied co-ops. In fact, she urged her son to buy her daughter's West Side co-op and rent it back to the daughter at a fair-market rate (the government's main restriction on such seemingly cozy deals). In turn, the daughter bought a suburban house and rented it to her brother.

Un-American? No, but Milling's thinking is certainly not sentimental. In her audio cassette, *Never Own the Home You Live In* ($29.95, plus $2.95 for postage and handling, from Data Mill, Inc., P.O. Box 98, Thornton, Pennsylvania 19373; 215-358-1900), she even tries to avoid using the word "home" because of its emotional content.

You can't fall in love with "housing." If you follow Milling's methods, though, you can make money and defer taxes. NANCY McKEON

PEN & PENCIL



"So we have a winning answer here, folks. Yes—a nuclear war is winnable!"

ANTHONY HADEN-GUEST

Illustration by Lane Smith.

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Almost unnoticed, a new category of women's magazines has arrived. The New Woman Category.

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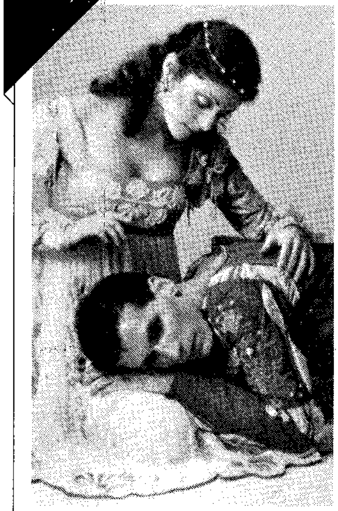
RUTH RECOMMENDS

BY RUTH GILBERT

Twelve new Dutch films are at Carnegie Hall Cinema February 28 through March 6 for "Holland Film Week," New York City's first Dutch film festival.



THE JOFFREY BALLET

The company opens its four-week season at the State Theater March 6 with a gala of John Cranko's Romeo and Juliet, *deemed by many the best of the existing versions. Above are Dawn Caccamo and Glenn Edgerton.*

'THE PURPLE ROSE OF CAIRO'

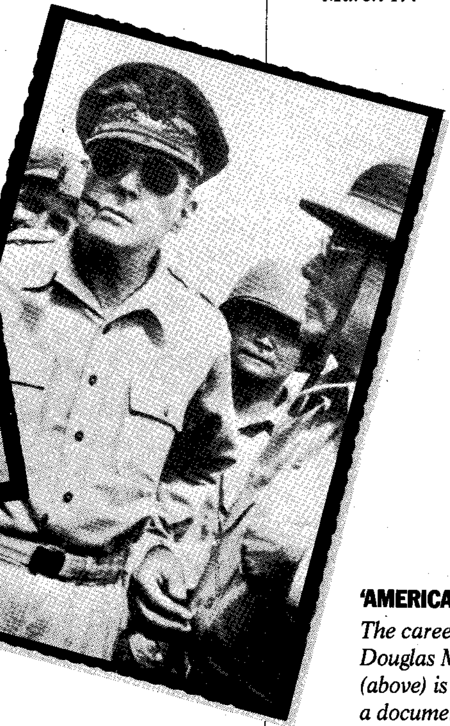
A new Woody Allen film opens March 1 at the Beekman. It's a romantic fantasy starring the lovely Mia Farrow and Jeff Daniels, Van Johnson, Zoe Caldwell, and Edward Herrmann (but not Woody).

'THE IMAGINARY INVALID'

A revival of Molière's delightful comedy, starring Owen S. Rackleff (above) and directed by Maurice Edwards, will be the first of the Classic Theatre's repertory productions at the Cubiculo. Performances are February 28 through March 17.

'THE WIZARD OF OZ'

This wonderful film classic (and you know all those people above) is a special presentation March 1 at 8 p.m. on Channel 2. Keep the children up for it; they can sleep late Saturday.



'AMERICAN CAESAR'

The career of General Douglas MacArthur (above) is the subject of a documentary based on William Manchester's book. Part I airs March 3 at 6 p.m., and Part II March 4 at 8 p.m. on Channel 5.

Photographs: top left, Herbert Migdoll; top right, Harry Rosenkranz; center, Brian Hamill.

A New Standard for LIBEL?

By Michael Kramer

SOMETHING IS WRONG. SUDDENLY, IT SEEMS AS IF everyone is suing the press, and that some are winning. The highest public officials used to ignore media criticism—the uninformed carping of "nattering nabobs of negativism" (to borrow Spiro Agnew's memorable phrase). Now they're in court—and the media are spending increasing time, and countless millions of dollars, to defend libel actions started by the likes of Ariel Sharon and William Westmoreland. And the public is applauding. Fewer people than ever before express confidence in the press—evidence of resentment toward an institution that has grown powerful and, in many instances, smug.

The prevailing attitude was perhaps best captured just over a year ago in a *Time* cover story—an interesting irony given the loss of credibility suffered by the magazine in the recently concluded Sharon litigation: "They are rude and accusatory, cynical and almost unpatriotic," said *Time* in describing journalists as seen by the public. "They twist facts.... They meddle in politics, harass business, invade people's privacy, and then walk off without regard to the pain and chaos they leave behind.... To top it off, they claim that their behavior is sanctioned, indeed sanctified, by the U.S. Constitution."

Twenty years after *Sullivan*, cases like Sharon's and Westmoreland's argue the need for changes.

No wonder responsible people are talking up a new libel standard—and compelling arguments are being advanced either to increase press protection or to lessen it.

How did things get to this point, and *should* the libel laws be changed?

The First Amendment to the Constitution was a response to fear. The founders were at pains to create a system that was dictatorship-proof. So that the government could not propagate its own "truth" to the exclusion of others, a free press was considered essential. In the marketplace of public opinion, ideas would compete for attention. The press would stand outside the process of government. In this respect, Judge Irving Kaufman of the U.S. Court of Appeals has compared the press with the judiciary. "Both sustain democracy," says Kaufman, "not because they are responsible to any branch of government but precisely because, except in the most extreme cases, they are not accountable at all. Thus they are able to check the irresponsibility of those in power." Thomas Jefferson left no doubt where he stood: "It is so difficult to draw a clear line of separation between the abuse and the wholesome use of the press.... I shall protect them in the right of lying and calumniating."

For most of the nation's history, however, Jefferson's view was paid only lip service. At times, the media were held accountable for even the most commonplace errors and exaggerations. Expressions of defamatory opinion were actionable if they were derogatory enough. Decisions that can fairly be described as ridiculous resulted. Although the First Amendment was intended to protect political speech and to ensure the right to differ about political truth, the Supreme Court, in 1920, demonstrated the absurdity of judges' trying to define political truth. A man named Gilbert was convicted for criticizing America's involvement in World War I after saying, "We were stampeded into this war by newspaper rot to pull England's chestnuts out of the fire for her." A majority of the Supreme Court responded, "It was not declared in aggression, but in defense, in defense of our national honor.... This was known to Gilbert for he was informed in affairs ... and every word that he uttered in denunciation of the war was false, was deliberate misrepresentation of the motives which impelled it."

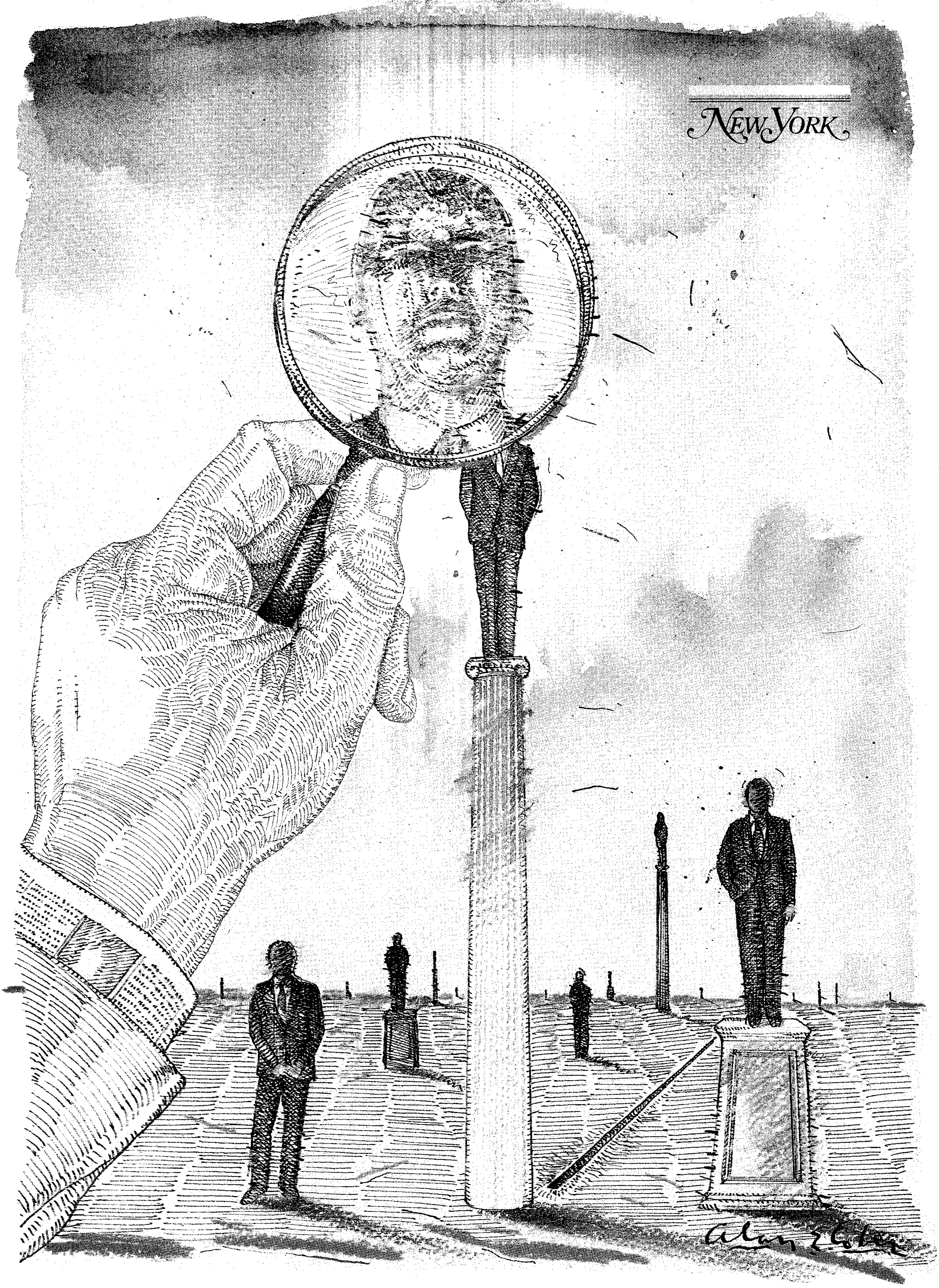
Just over 50 years ago, a failure to appreciate metaphor resulted in the conviction of a man who described the governor of Massachusetts as the "Murderer of Sacco-Vanzetti" because the governor would not commute the anarchists' death sentences.

And only 30 years ago, the owner of the Brooklyn Dodgers, Walter O'Malley, was found liable when he criticized the fee of a doctor who had operated on his catcher's hand. All O'Malley had said, in a press release, was that the physician had operated on Roy Campanella's bankroll, not his hand.

ALL OF THIS, AND A LOT MORE, CHANGED IN 1964, when the Supreme Court used the case of *New York Times Company* v. *Sullivan* to fashion the present law of libel.

On March 29, 1960, the New York *Times* ran an advertisement on page 25 titled "Heed Their Rising Voices," a plea in support of the civil-rights movement in the South. The ad said that "Southern violators" had hounded Martin Luther King Jr., arrested him seven times, and persecuted black students who sang "My Country, 'Tis of Thee" on the steps of the state capitol in Montgomery, Alabama. Sulli-

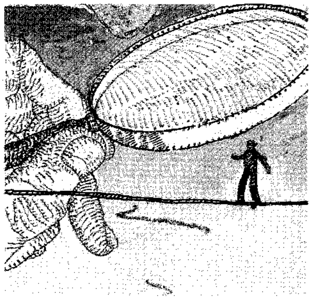
llustrat by Alan E. Cober.


NEW YORK
Alan E. Cober

van was an elected commissioner of Montgomery. Although he wasn't identified by name, Sullivan claimed that the ad reflected badly on him; he sued for $500,000, an Alabama jury awarded him the full amount, and the State Supreme Court upheld the award.

It was from this case, and on these peculiar facts, that the U.S. Supreme Court reversed the Alabama determination and crafted a legal revolution.

As Anthony Lewis—the country's leading lay expert on free speech—has observed, "The *Sullivan* case was a weapon in a political struggle." In his argument for the *Times* to the Supreme Court, Columbia Law School professor Herbert Wechsler declared that the issues in question went to "the central meaning of the First Amendment": the right of the people, America's ultimate governors, to criticize their officials. Wechsler noted that federal and state officials are immune from libel suits for what *they* say in the line of duty, lest fear, in Lewis's words, "inhibit the vigor of their performance." Reflecting on the protection accorded public officials, Justice William Brennan, for the Court, said it must work the other way around too: "Analogous considerations support the privilege for the citizen-critic of government [in this case, the press]. It is as much his duty to criticize as it is the official's duty to administer." Further, said Brennan, "erroneous statement is inevitable in free debate." If critics of official performance could be held liable for honest mistakes, one could not fault them for avoiding controversy—a tragedy, wrote Brennan, because America has "a profound national commitment to the principle that debate on public issues should be uninhibited, robust, and wide-open."



Top government officials should perhaps be barred from suing over criticism of their conduct.

Professor Wechsler argued for extending to the press the same immunity enjoyed by high officials. But the Court stopped short. A balance was struck so that a competing concern could be accommodated. The Court, wrote federal judge Abraham Sofaer in connection with Ariel Sharon's suit against *Time*, "has rested its denial of absolute immunity on the fundamental premise that the constitutional value of free speech does not in all circumstances outweigh the states' interests in protecting the reputations of their citizens."

For public officials who claim they have been libeled, *Sullivan* has created a tough test—but a standard shy of absolute protection for the press. To prevail today, a public official must prove not only that the statement about him was false and defamatory but also that it was published with knowledge that it was false or with reckless disregard for its truth or falsity.

In many decisions over the past twenty years, the courts have sharpened the *Sullivan* standard. All the "hot" issues have been addressed. Distinction upon distinction has been drawn between *opinions*, which are absolutely protected expressions of speech, and *facts*, which if false are actionable. The definition problem has been tackled. Public officials, says the Court, are "those among the hierarchy of government employees who have, or appear to the public to have, substantial responsibility for or control over the conduct of government affairs."

And since the character of public officials bears on their fitness for office, all manner of private conduct has become fair game for a crusading press. Does this mean the private sex life of an elected official is "relevant"? Perhaps not. But what if the politician is involved with a reporter covering his campaign? And how long after he leaves office does an official's public status survive? It gets tricky.

The greatest expansion of the *Sullivan* umbrella has been the creation of a category of prominent citizens declared to be "public figures." In actual cases, this distinction has been conferred on the likes of Johnny Carson, William F. Buckley Jr., and Carol Burnett—the Court's theory being that public figures can strike back when they are defamed, that they "enjoy significantly greater access" to the media than do private individuals. This recourse to "self-help" as the "first remedy," says the Court, means that a public *figure's* legal status when he is libeled is the same as a public *official's*.

And, says the Supreme Court, even private citizens must meet the *Sullivan* requirements when they have "thrust themselves to the forefront of particular public controversies in order to influence the resolution of the issues involved."

"We think" a new rule of libel is required, said the Supreme Court in *Sullivan*. It was. But twenty years and cases like those of Sharon and Westmoreland argue for newer rules, for changes in the law of libel.

The tension of competing concerns is easily stated: On the one hand, as Justice Potter Stewart has said, there is "the right . . . to the protection of [one's] reputation." On the other is the need for democracy to support a free press; "speech concerning public affairs," said the Court in *Sullivan*, "is more than self-expression; it is the essence of self-government."

WHAT SPEECH, EXACTLY? Political speech—that which concerns government or matters of significant public moment. It is the degree to which speech is relevant to public affairs that must determine the level of constitutional protection accorded the speaker. Common sense should rule, but the rules will be fuzzy around the edges.

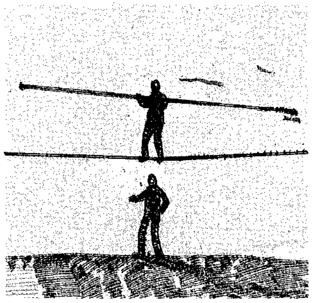
In his concurring opinion in *Sullivan*, Justice Hugo Black supported an "absolute immunity for criticism of the way public officials do their public duty." One of those who argues for elevating Black's view to law is Benno Schmidt Jr., dean of the Columbia Law School. Taking aim at the Sharon and Westmoreland cases, Schmidt reasons that those public officials at the "pinnacle of government, those virtually identified with government policy," are, in essence, the government. Any other reading, says Schmidt, is a fiction. Government operations do not simply occur through some disembodied, impersonal force; governments act only through their officials. Thus, to criticize the *government*, which *is* an absolutely protected expression, is to criticize those who speak for and function in its name. The reverse, then, says Schmidt, should also be true.

Besides the notion that certain high officials *are* the government, advocates of absolute protection offer four additional reasons for their position. The Wechsler argument is first: Those who enjoy absolute protection for what *they* say should bear criticism that is equally protected. A mere *fair* equivalence, which is the rule of *Sullivan*, should become an *absolute* equivalence. Limiting a new, "absolute protection" standard to those "high officials," already defined by law, would obviate the problem of where to draw the line. But "below the top dogs," admits Schmidt, "it becomes difficult." (And who is a "top dog"? In some places, town supervisors have more influence over the daily lives of their constituents than does, say, the secretary of state. Should absolute protection be extended to these seemingly "lower" officials?)

Second, the highest officials obviously command immediate access to the media: indeed, as President Reagan has shown, the most astute often manipulate the press wondrously.

A third concern, says Schmidt, is this: "It is not farfetched to assume that in a libel action brought by a high public official the government could effectively withhold the documentation necessary for the press to support its charges. Israel's actions in the *Sharon* case support this point.”

Fourth, and perhaps most interesting, is the difficulty of relying on a jury to apply the subtle distinctions of libel law in a highly charged political context where the official and government converge. Schmidt says that the “Westmoreland case demonstrates the real-world problem with the legal distinctions that are the basis of libel law”—the question of truth and falsity and the difference between fact and opinion. “[I]n many areas which are at the center of public debate,” wrote Justice John Marshall Harlan in 1967, “ ‘truth’ is not a readily identifiable concept, and putting to the pre-existing prejudices of a jury the determination of what is ‘true’ may effectively institute a system of censorship.” Applying Harlan's thought to the recently settled Westmoreland case, Dean Schmidt adds a kicker: “Assume that *Westmoreland* v. *CBS* arose during the Vietnam War. I don't have much faith in the ability of a jury to subordinate its own political attitudes, or in its ability to make a reasoned judgment about whether Westmoreland consciously misled the president about the enemy's troop estimates.”



Libel law today treats Carol Burnett like General Westmoreland, and that doesn't make sense.

Critics of absolute protection counter Schmidt in this way: Granted that distinguishing between fact and opinion is often messy business, where a particular expression *can* be deemed opinion, the press is already protected absolutely. According to one judge, the *Sharon* case, for example, came down to this: *Time* reported that it “ha[d] learned” that Sharon had discussed the need for revenge with Phalangist leaders. Had *Time* instead said that it “believed” Sharon had done so—and supported this belief with sufficient evidence—its opinion (its “belief”) would have been protected. The question of what constitutes “sufficient evidence” is difficult—but that's what judges are for. “The real problem,” says this judge, “is when the press makes the leap from opinion to fact. Often, this is done simply to hype a story—an unnecessary and, as *Sharon* shows, a dangerous jump that a responsible media organization *does not have to make* to get its view across.”

Perhaps, as James Goodale, a leading libel attorney, says, there is “no chance that the Supreme Court would adopt an absolute standard”—but the proposals for change warrant consideration, nonetheless.

IN ANY EVENT, EVEN IF *Sullivan* REMAINS THE RULE for public officials, it seems to me that the question of damages needs rethinking. Presently, a libel plaintiff who meets the *Sullivan* standard can collect both actual and punitive damages. Actual damages can include compensation not only for injury to reputation and out-of-pocket loss but also for less tangible things, like mental anguish. Since the competing values we seek to balance are a free press versus the need to protect a citizen's reputation, it makes sense to limit actual damages to proven loss. The media shouldn't have to pay for headaches.

Punitive damages can truly stifle the press. In general, these damages are imposed as a deterrent. In practice, where the media are concerned, they are used, as Justice Powell has written, to “punish unpopular opinion” and are therefore “wholly irrelevant” to the social interest in vindicating reputation. They exacerbate “the danger of media self-censorship,” says Powell. They should be abandoned.

Equating public figures with public officials seems foolish. Keeping in mind that it is *political* speech we ought to protect, Anthony Lewis makes the case: “Carol Burnett and William Westmoreland are both prominent; both have assumed the risk of fame and can command a forum to answer their critics. But the subject of Burnett's libel action [her purported public drunkenness] . . . was unrelated to public affairs.” The difference in their legal standing *should* be great.

Conversely, where the question concerns private individuals involved in public controversies, Justice Brennan, in 1971, had common sense on his side: “If a matter is a subject of public . . . interest, it cannot suddenly become less so merely because a private individual is involved.” There was a brief period when the public nature of a controversy rather than the plaintiff's status as a public figure or private person governed the law of libel. Why not return to that standard and, again, limit actual damages to proven out-of-pocket losses?

For the private person *not* involved in public controversy, however, it may be wise to retain the prospect of punitive damages, if only to ensure that less wealthy and less prominent litigants can secure adequate legal representation; after all, lawyers' interest can be piqued by the potential of sharing a large award.

IN THE AFTERMATH OF *Sharon*, ANTHONY Lewis has proposed a substitute for the public official's libel suit, “an action to challenge the truth of a defamatory publication and force its retraction. There would be no damages and no questions about what those who made the statement knew when they made it. The issue would be truth or falsity.

“A plaintiff like General Sharon would still have the burden of proving untrue the publication he disputes. But if he did, the defendant would have to pay his reasonable counsel fees—and would be ordered to publish a retraction. . . .

“Society's interest in protecting reputation” would be served, says Lewis. And the interest of a free press able and willing to criticize those in power “would gain by removing the threat of huge damages and reducing the cost and intrusive character of the lawsuit.”

There is appeal to this proposal, not the least of which is its simplicity. But Lewis's plan could spur an unwelcome burst of litigation. And the winner in many such cases might well discover that the loser simply couldn't pay the winner's legal bills.

Another problem, says Dean Schmidt, is that a jury operating under Lewis's scheme “might too readily conclude that the press got it wrong if they no longer had to worry about the imposition of actual damages. There is a reason why the legal process is not available merely to state the truth of something rather than to compensate for injury. It is to impose order on a system that could otherwise lack discipline. It is almost certain that litigation about falsity would be less responsible and that the big media would spend huge sums in defense with no realistic prospect of collecting its legal fees if it won.”

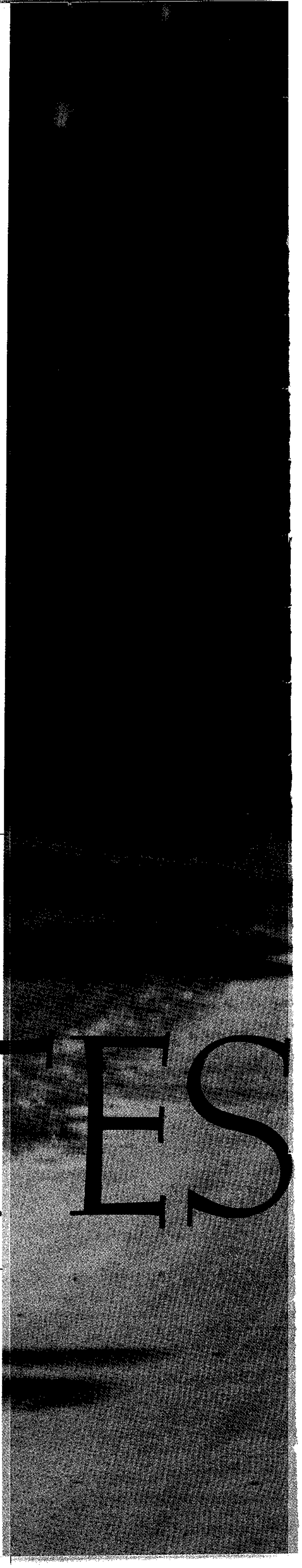
None of these questions is easy, only urgent. Most people would probably agree with Judge Henry Friendly that “newspapers, magazines, and broadcasting companies are businesses conducted for profit and often make very large ones.” And that “like other enterprises that inflict damage in the course of performing a service highly useful to the public . . . they must pay the freight.” But before one rushes to bash the media and weaken the *Sullivan* rules by curtailing the right of competing opinions to vie for public approval, it would be well to recall these words from Justice Harlan: “Any nation which counts the *Scopes* trial as part of its heritage cannot so readily expose ideas to sanctions on a jury[’s] finding of falsity.” ■

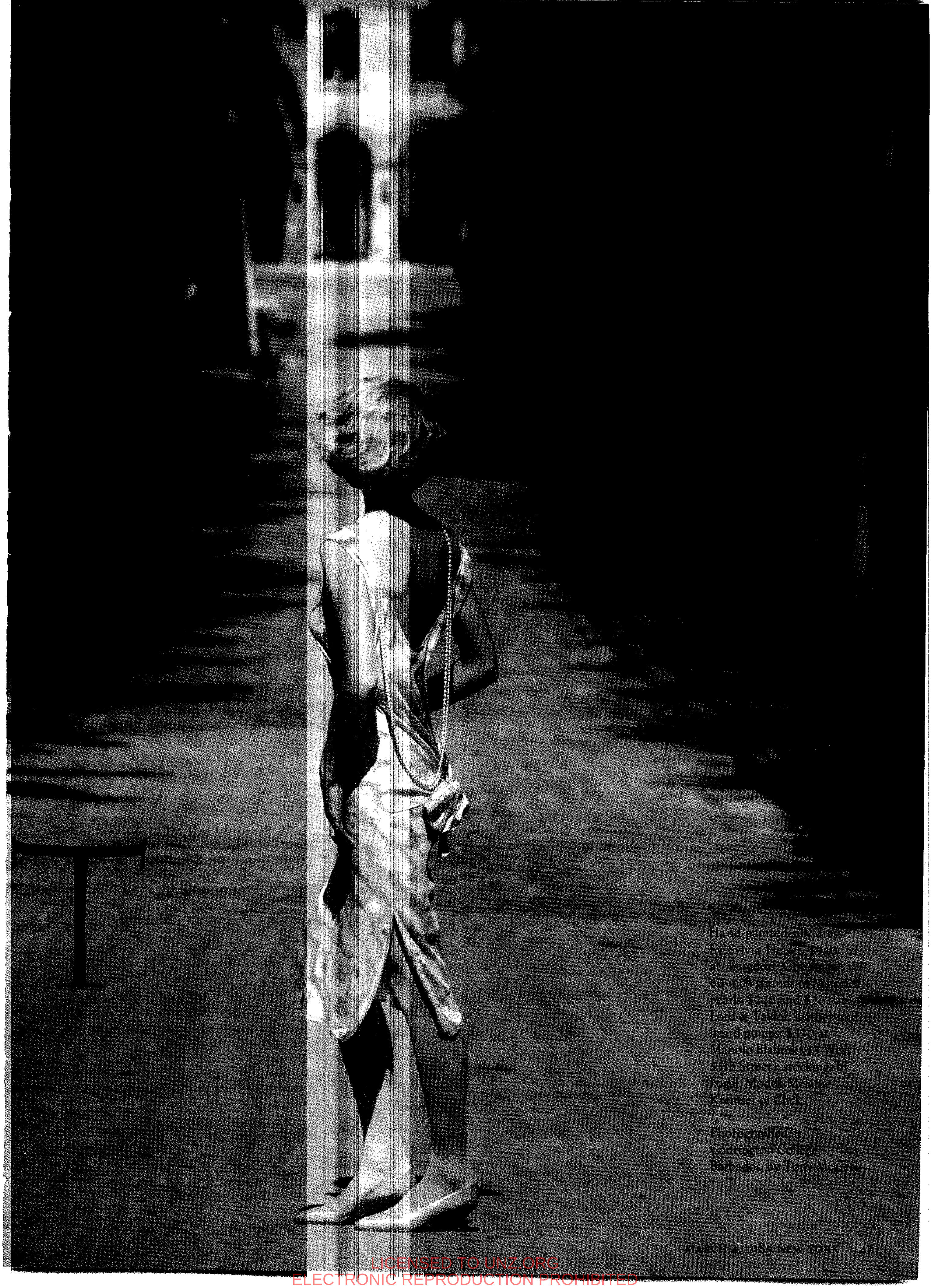
MORE VARIED THAN EVER, THE CHOICES THIS SEASON RANGE FROM ELEGANT SUITS TO SENSUOUS KNITS, THE LOOKS FROM UNABASHEDLY ROMANTIC TO BOLD AND BODY-CONSCIOUS. AND CHINTZES ARE IN BLOOM AGAIN.

Fashion associate:
Valarie Ebeier.
Fashion assistants:
Mary Braeunig,
Michael Eisenhower, and
Debra Schmidt.

THE
BEST OF THE
BRIGHTES

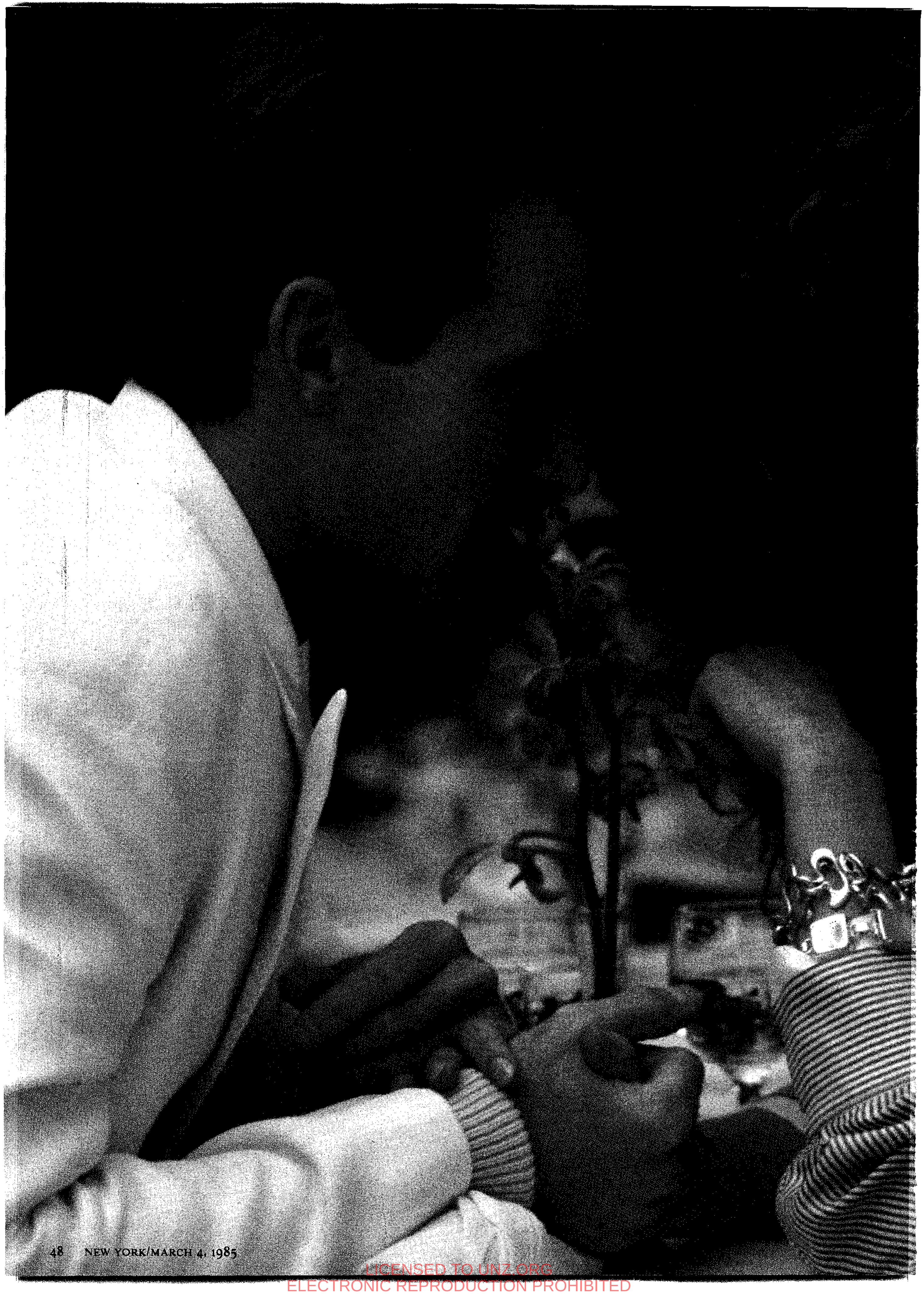
BY
WENDY GOODMAN

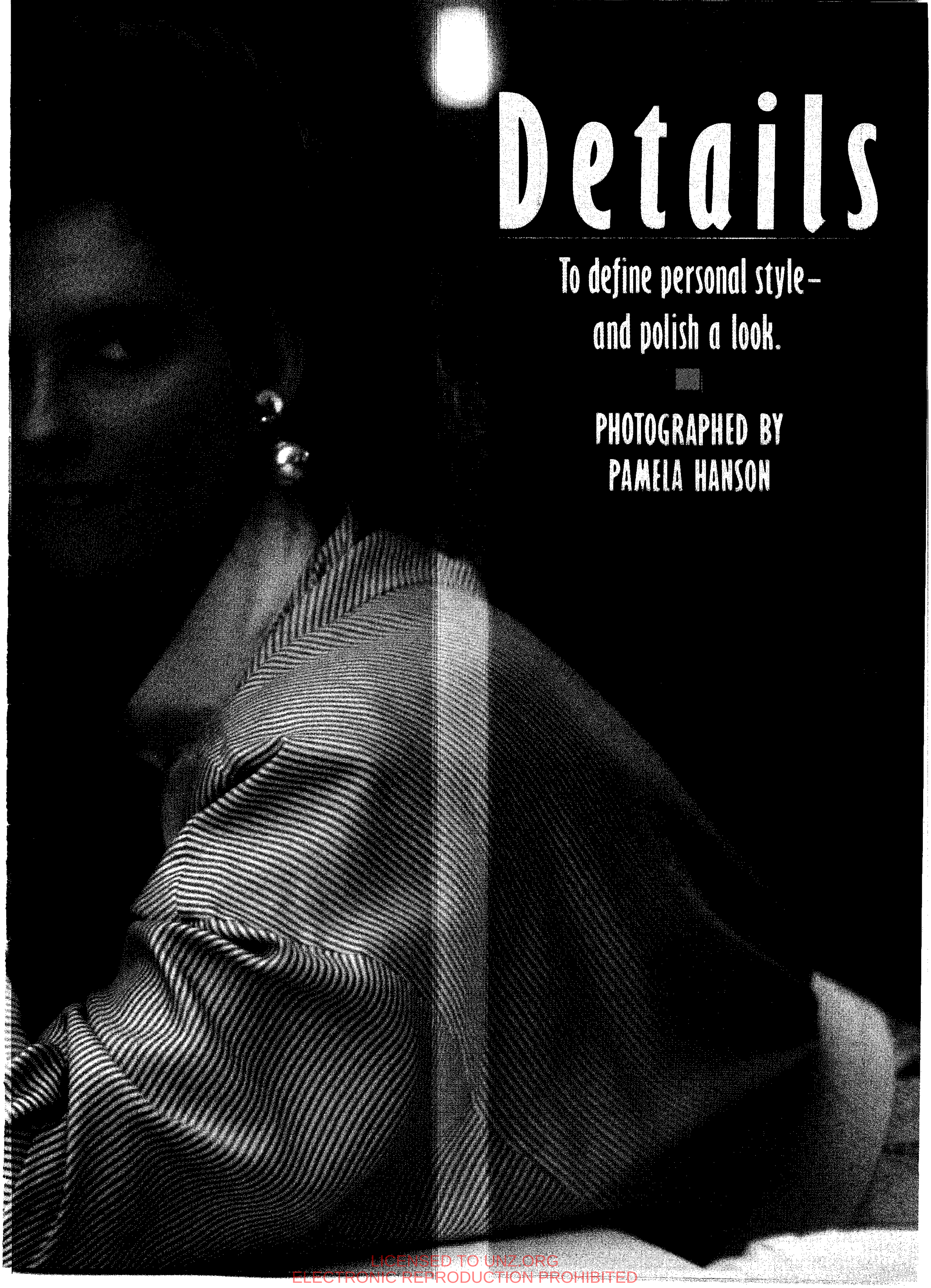




Hand-painted silk dress by Sylvia Heisel, $940 at Bergdorf Goodman; 60-inch strands of Majorica pearls, $220 and $261 at Lord & Taylor; leather-and-lizard pumps, $150 at Manolo Blahnik (15 West 55th Street); stockings by Fogal. Model: Melanie Kreuser of Click.

Photographed at Codrington College, Barbados, by Tony McGee.

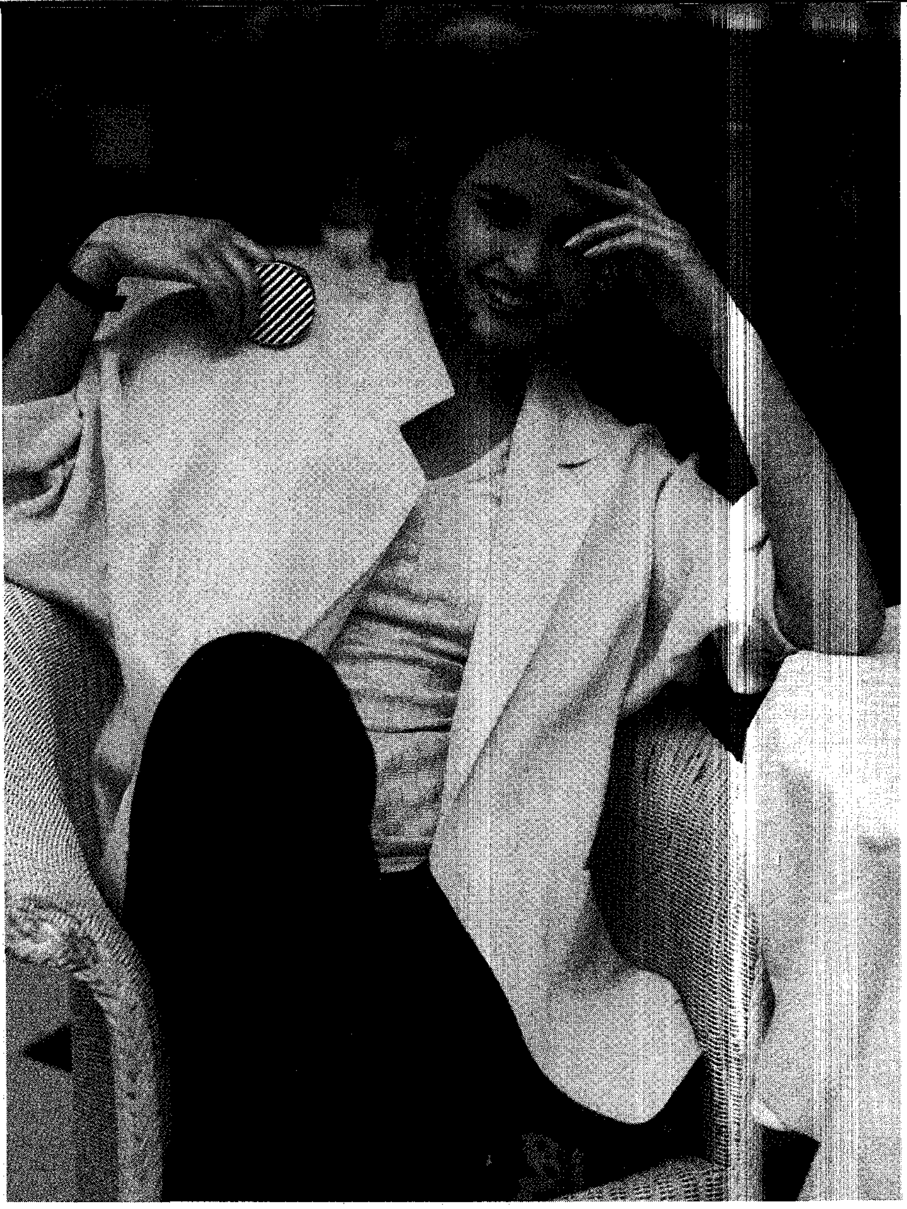




Details

To define personal style–
and polish a look.

PHOTOGRAPHED BY
PAMELA HANSON



Previous page: silk dress with grosgrain belt by Shamask Couture, about $710 at Bergdorf's and Moss (860 Madison Avenue, at 70th); silver-and-crystal earrings by Marion Sandra Mishkin for Marlowe Company, $45 at Henri Bendel; silver bracelets by Georg Jensen, $1,200 (squiggle design) and $550 at Royal Copenhagen Porcelain (683 Madison Avenue, near 61st). Model: Elisabetta Ramella of Click.

Male model: Michael Harder of Click. His clothes by Calvin Klein. Photographed at Indochine.

◆

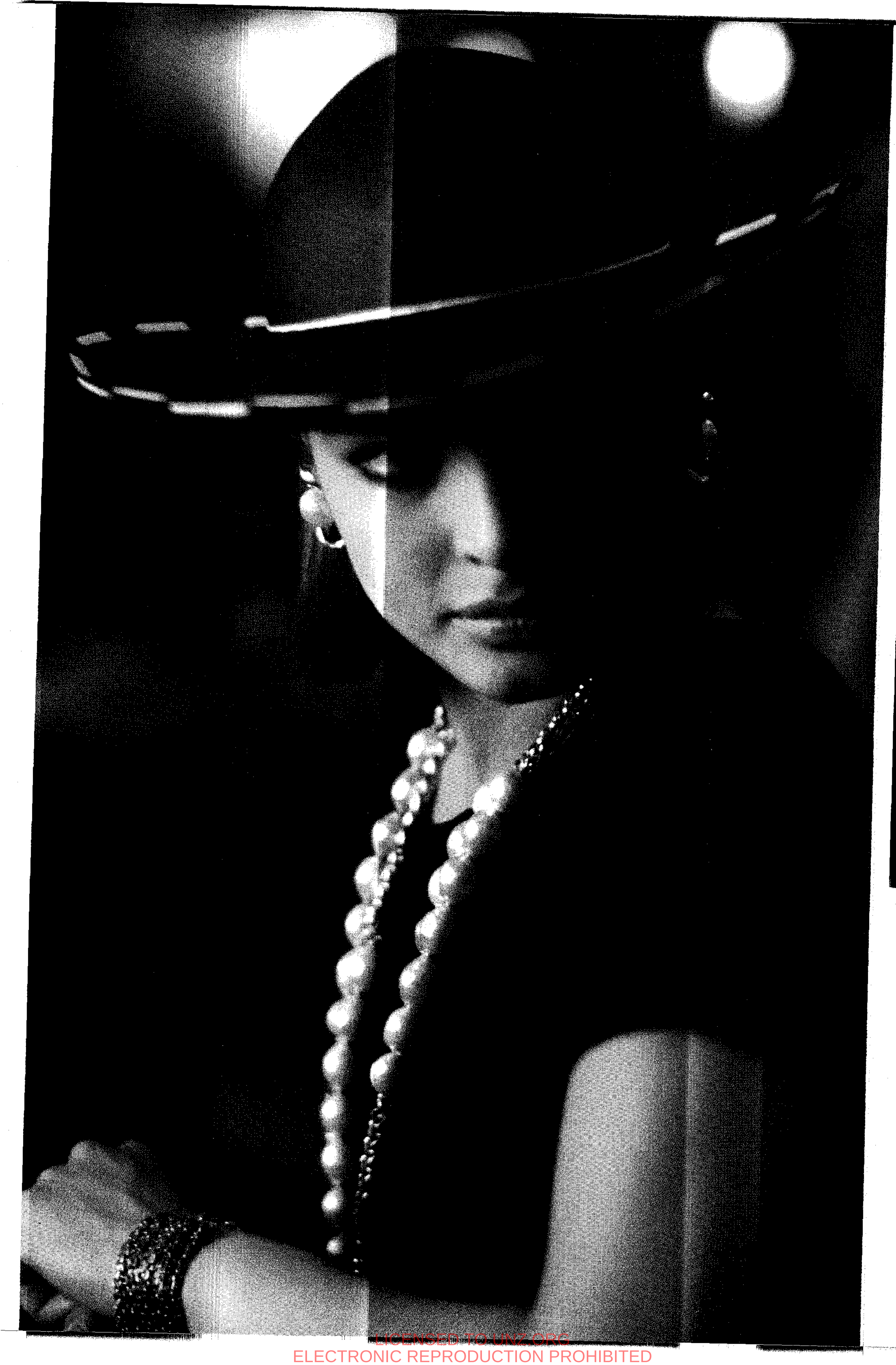
Above: linen jacket, $116, and rayon-knit tank top, $58, by Gene Ewing for Bis, at Bonwit Teller, Charivari for Women (2307 Broadway, near 83rd), Lord & Taylor; plastic earrings by Peerce & Rein, $15 at Lord & Taylor; compact, $35 at Bendel's. Model: Talisa of Click.

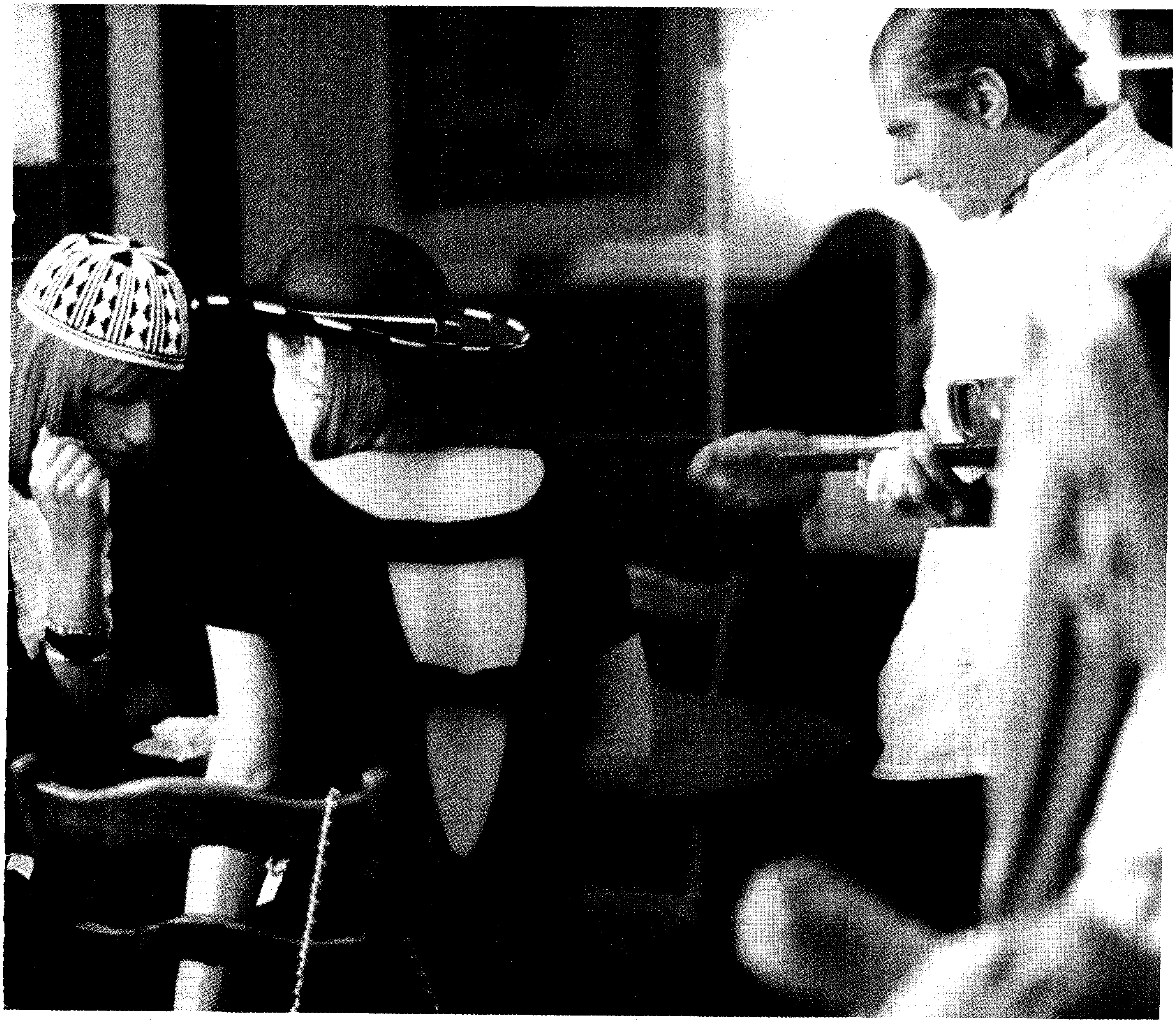
Photographed at Indochine.

◆

Right: linen dress with silk-shantung-edged jacket, $850 at Diane Von Furstenberg Fifth Avenue (783 Fifth Avenue, at 60th); resin-and-gold-plated-brass earrings, $80, and bracelet, $140, by Claude Renaud, at Artwear (409 West Broadway); python bag by Carlos Falchi, $610 at Bendel's and to order at Saks Fifth Avenue. Model: Suzanne Lanza of Name.

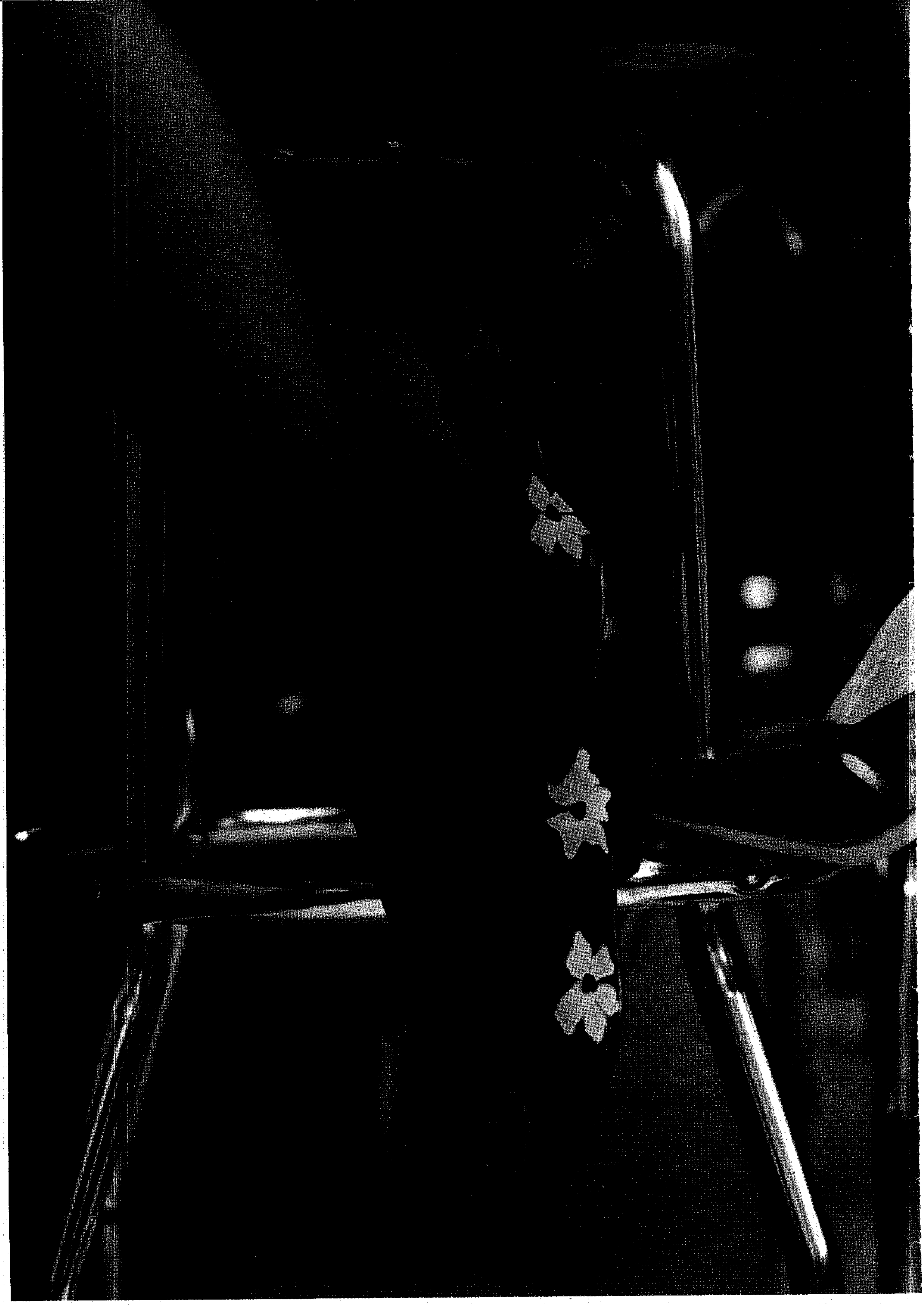
Photographed at Mary Elizabeth's.

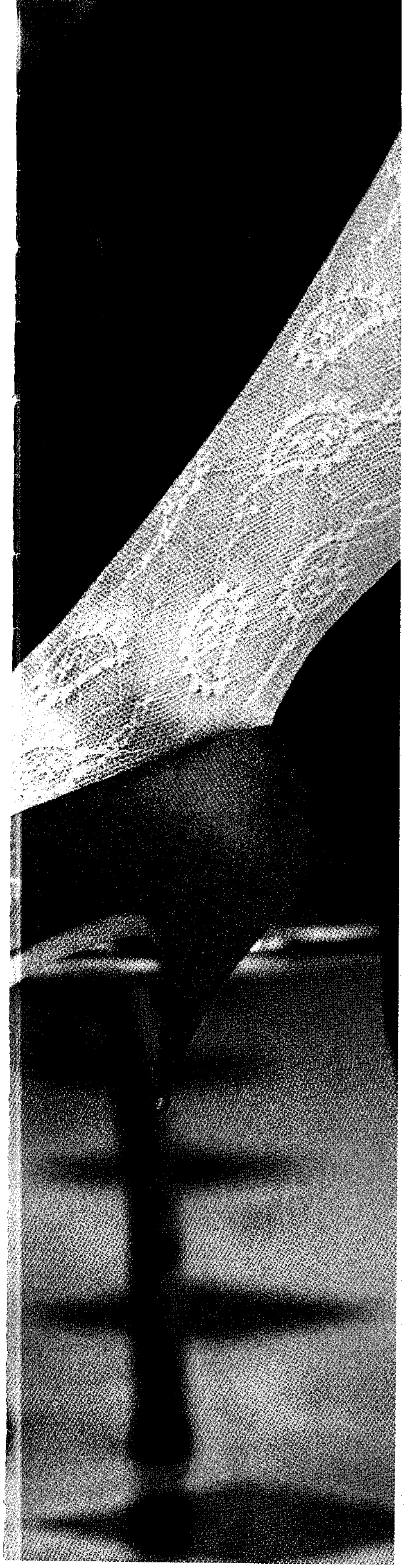




Opposite page: cotton-knit dress, $470, and straw hat, $250, at Bergdorf's and Bloomingdale's; *faux*-pearl-and-gold-plate earrings, $150, and necklace, $460, at Bloomingdale's—all by Chanel. Top left: rayon-and-linen jacket, about $345 at Macy's and Matsuda (854 Madison Avenue, at 70th); silk-and-cotton shirt, $190 at Barneys and Matsuda; cotton-net skirt, $450 at Matsuda; and cotton-knit cap, $45 at Charivari Workshop (441 Columbus Avenue, at 81st) and Matsuda—all by Matsuda; one-of-a-kind silver-and-crystal bracelet from Sentimento, $110 at Bergdorf's; onyx-ivory-and-silver bracelet by Laurence De Vries, $350 at Artwear; watch by Daniel Mink, $375 at Macy's.

Photographed at Mary Elizabeth's.



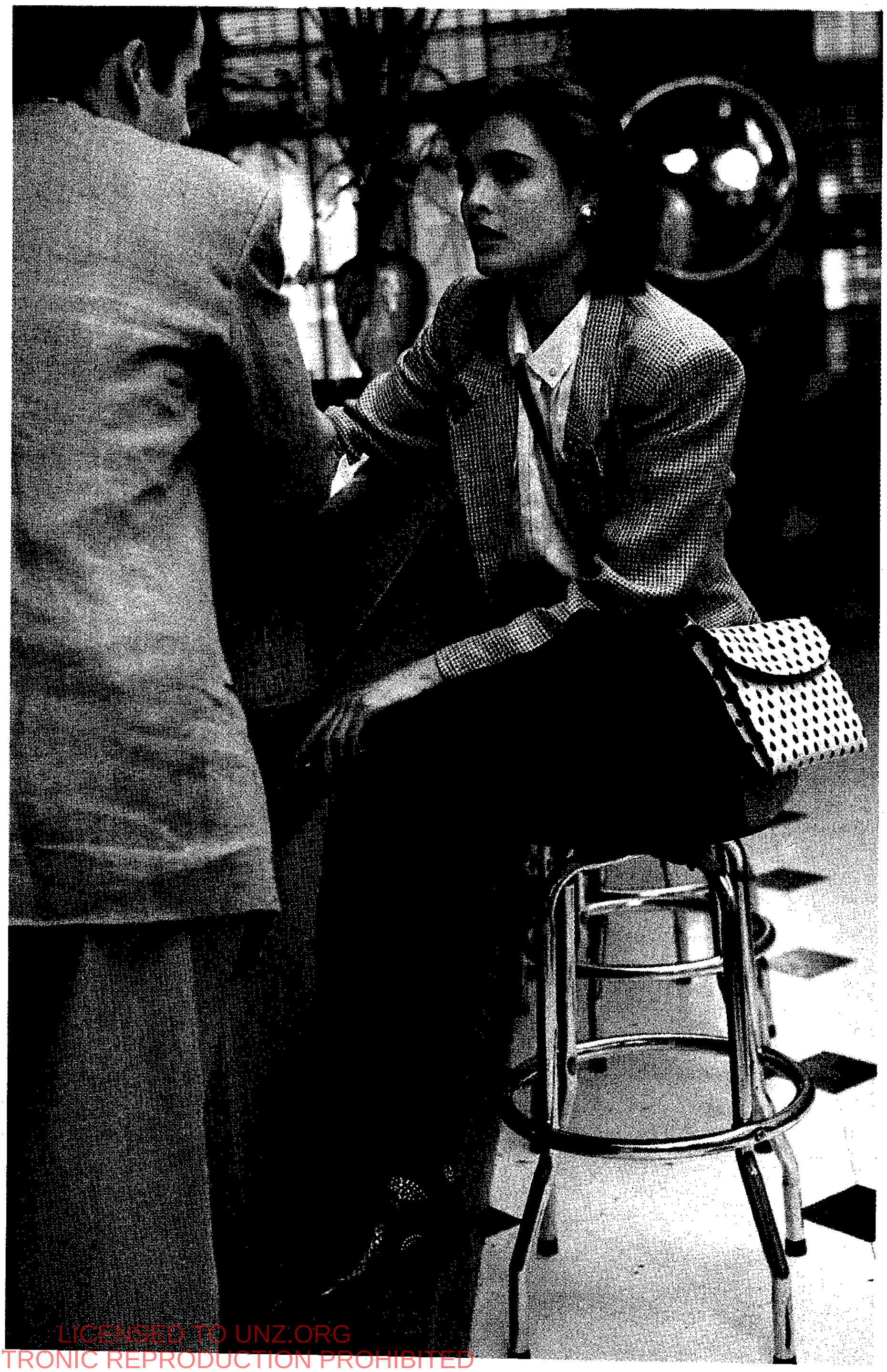


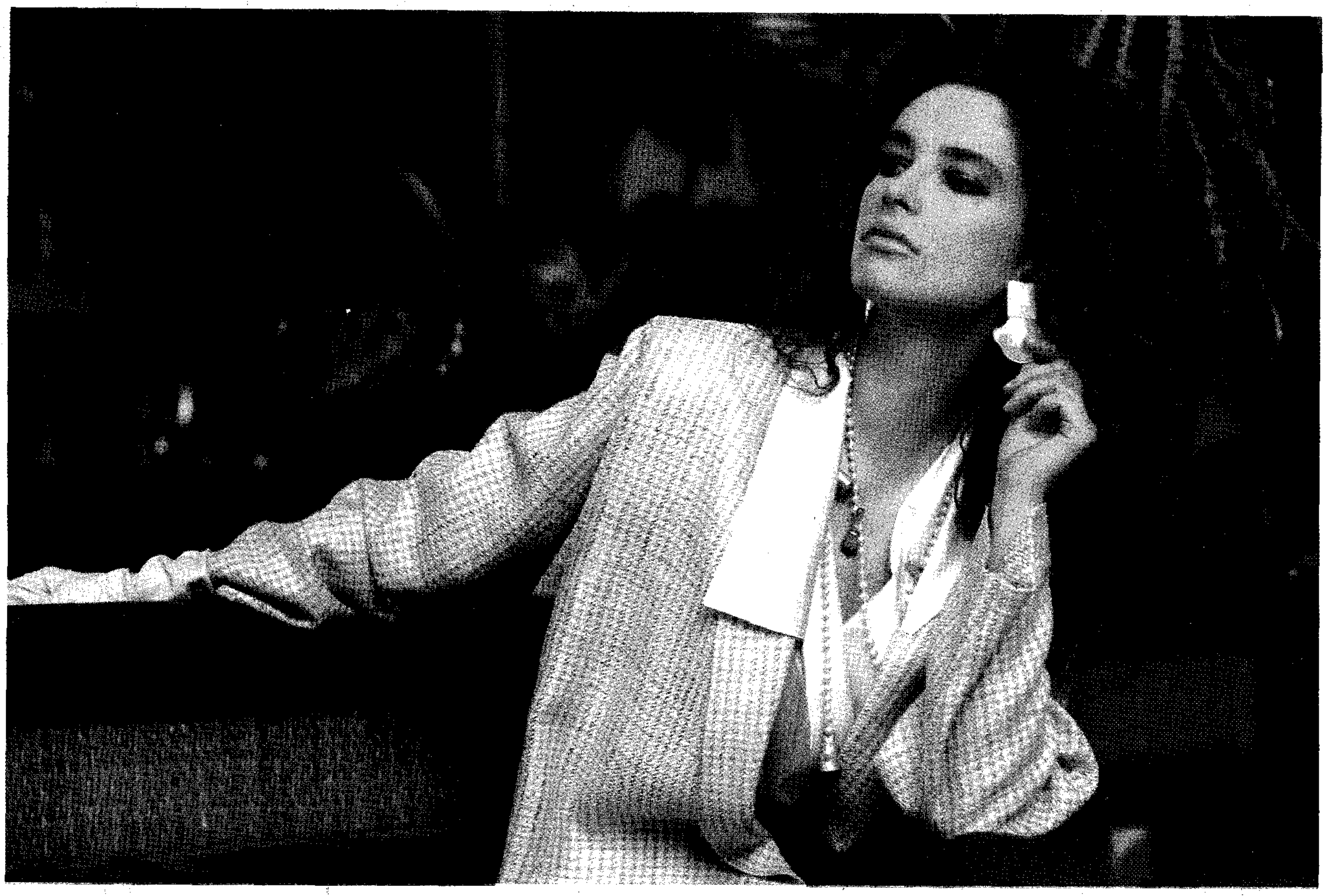
Left: net flats with suede appliqués, $355 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); satin pumps, $205 at Maud Frizon (49 East 57th Street); black stockings by Fogal, lace stockings by Ralph Lauren Hosiery.

◆

Below: linen-tweed jacket, $360, and linen pants, $165, at Macy's and Saks in mid-March, and cotton blouse, $96 at Macy's in mid-March—all by Alexander Julian; silver earrings by Terri Lee Foltz-Fox, $225 at Aaron Faber Gallery (666 Fifth Avenue, at 53rd); marcasite brooch from Sentimento, $300 at Bergdorf's; purse by Giorgio Armani, $120 at Giorgio Armani Boutique (815 Madison Avenue, near 68th) and Maraolo (782 Lexington Avenue, near 60th); sling-back shoes by Stephane Kélian, $195 in the Delman Salon at Bergdorf's and in early April at Stephane Kélian (702 Madison Avenue, near 62nd); socks by Hue.

Male model: Ian Buchanan of HV Models. His clothes from Giorgio Armani Boutique. Photographed at Indochine.





Above: silk-tweed jacket, $630, silk-charmeuse blouse, $294, and mid-calf linen skirt, $276, by Luciano Soprani, at Jimmy's (1226 Kings Highway, Brooklyn), Rita Jamie (150 East 72nd Street), Veneziano (819 Madison Avenue, near 68th); mother-of-pearl-and-ivory earrings by Stephen Dweck, about $210 at B. Altman, Bendel's, Terry at Jimmy's; pearl necklace by David Walter with tourmalines, emeralds, rubies, cat's-eye apatites, and gold, $5,675 at Byzantium (105 Thompson Street).

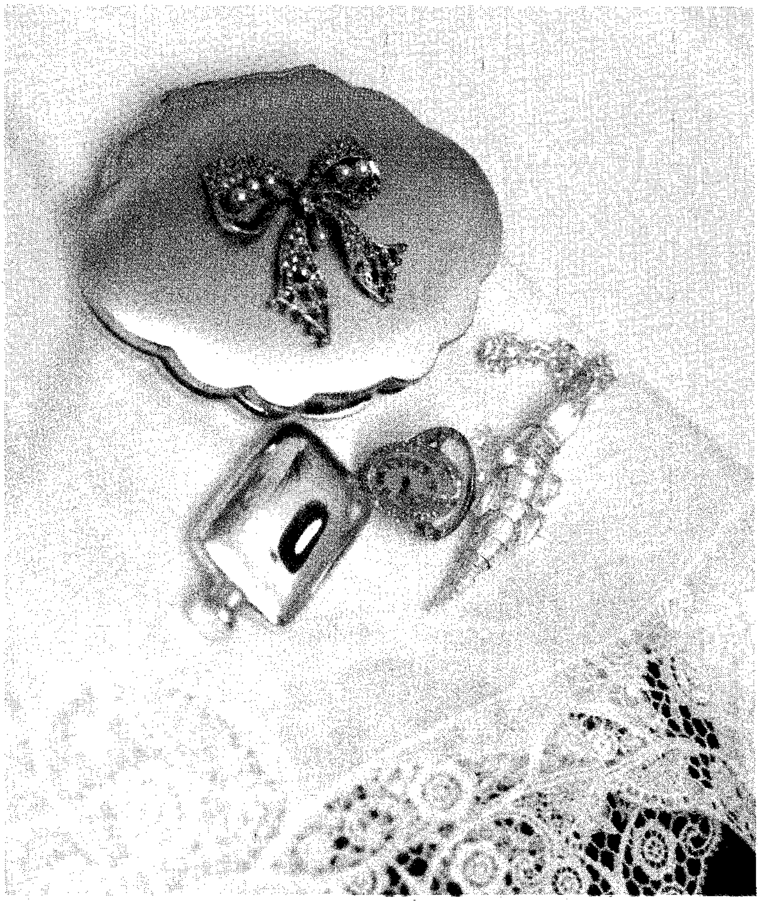
◆

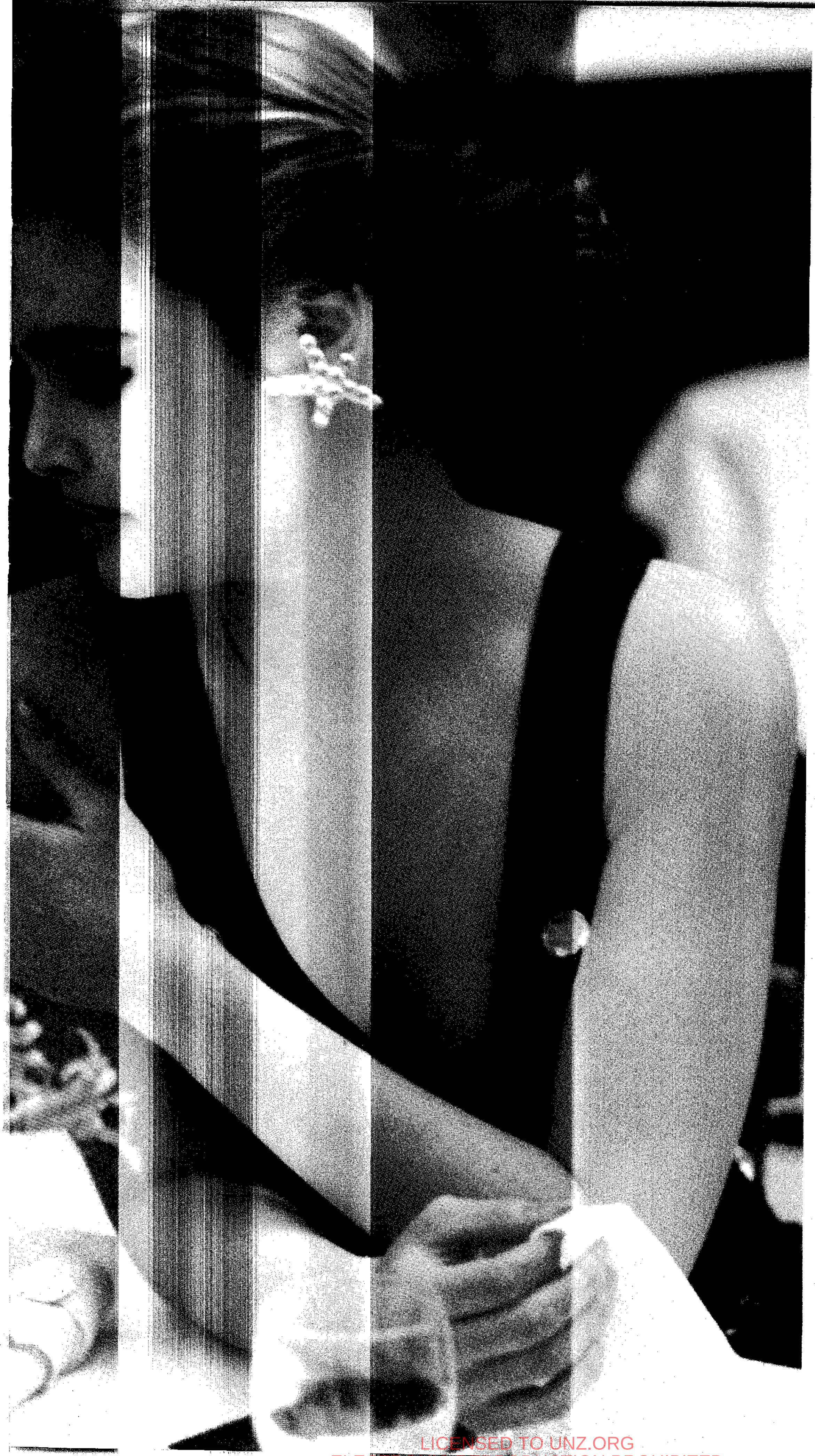
Near right: silver-and-*faux*-pearl compact by Kiju of London, $98, and cotton handkerchief by Desco, $16, at Saks; silver key chain, $175, and flacon, $47, at Tiffany & Company; diamond watch ring, $4,400 at Aaron Faber Gallery.

◆

Facing page: *faux*-pearl-trimmed silk-chiffon scarf by Judyth van Amringe, $550 at Therapy (799 Madison Avenue, at 68th); shoes, $185 at Vittorio Ricci (645 Madison Avenue, near 60th); stockings by Hue.

Photographed at Indochine.



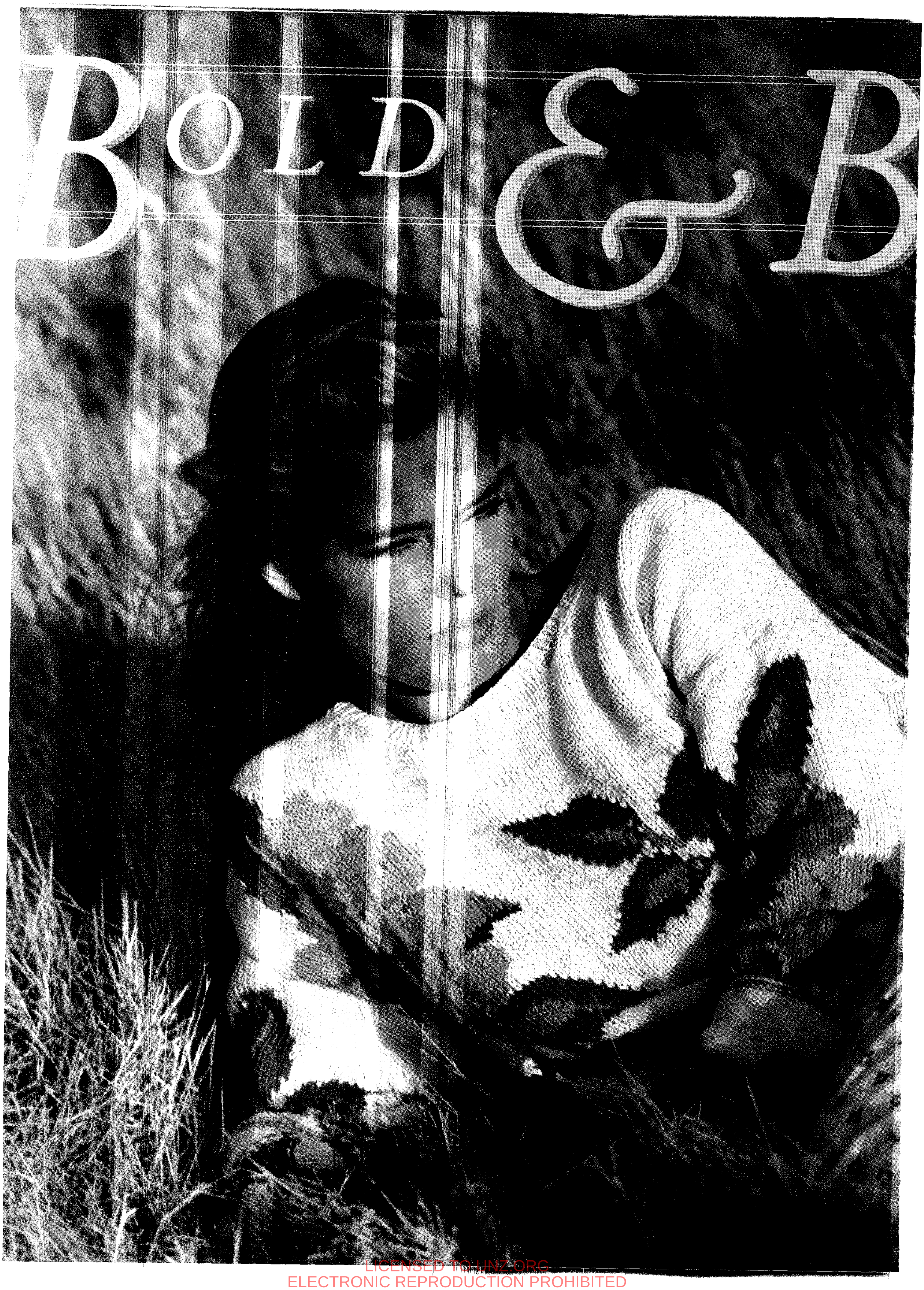


rayon-jersey tank with rhinestones by Julio, about $400 at Barneys, Betsey Bunky Nini (746 Madison Avenue, near 65th), Saks; rhinestone earrings by Roxanne, $35 at Bloomingdale's.

Man's clothes by Calvin Klein. Photographed at Indochine.

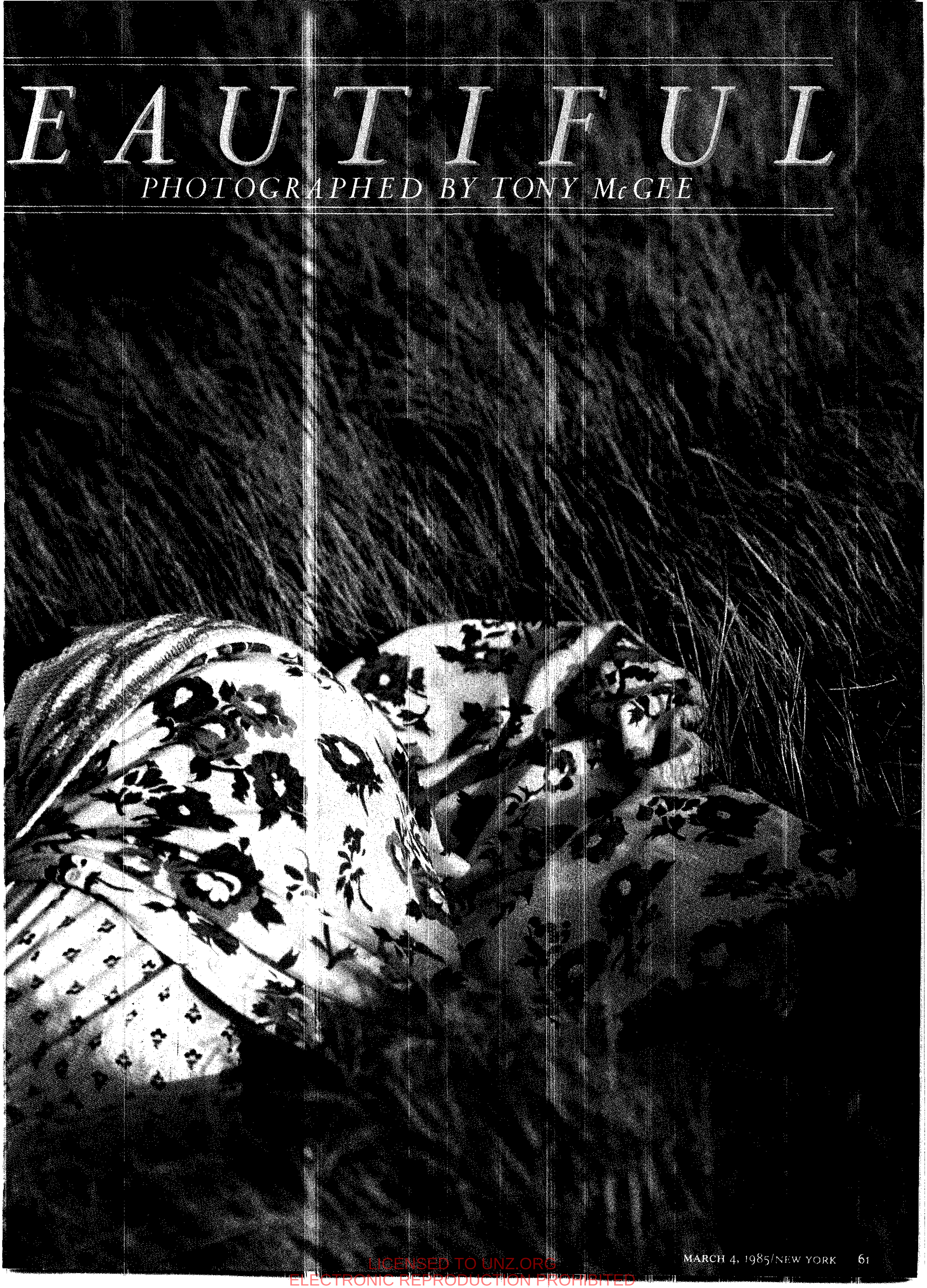
Pages 48 through 59:
Hair: Ezel for Bumble & Bumble.
Makeup: Linda Cantello.
Manicures: Elizabeth Drabinski.

BOLD & B



E A U T I F U L

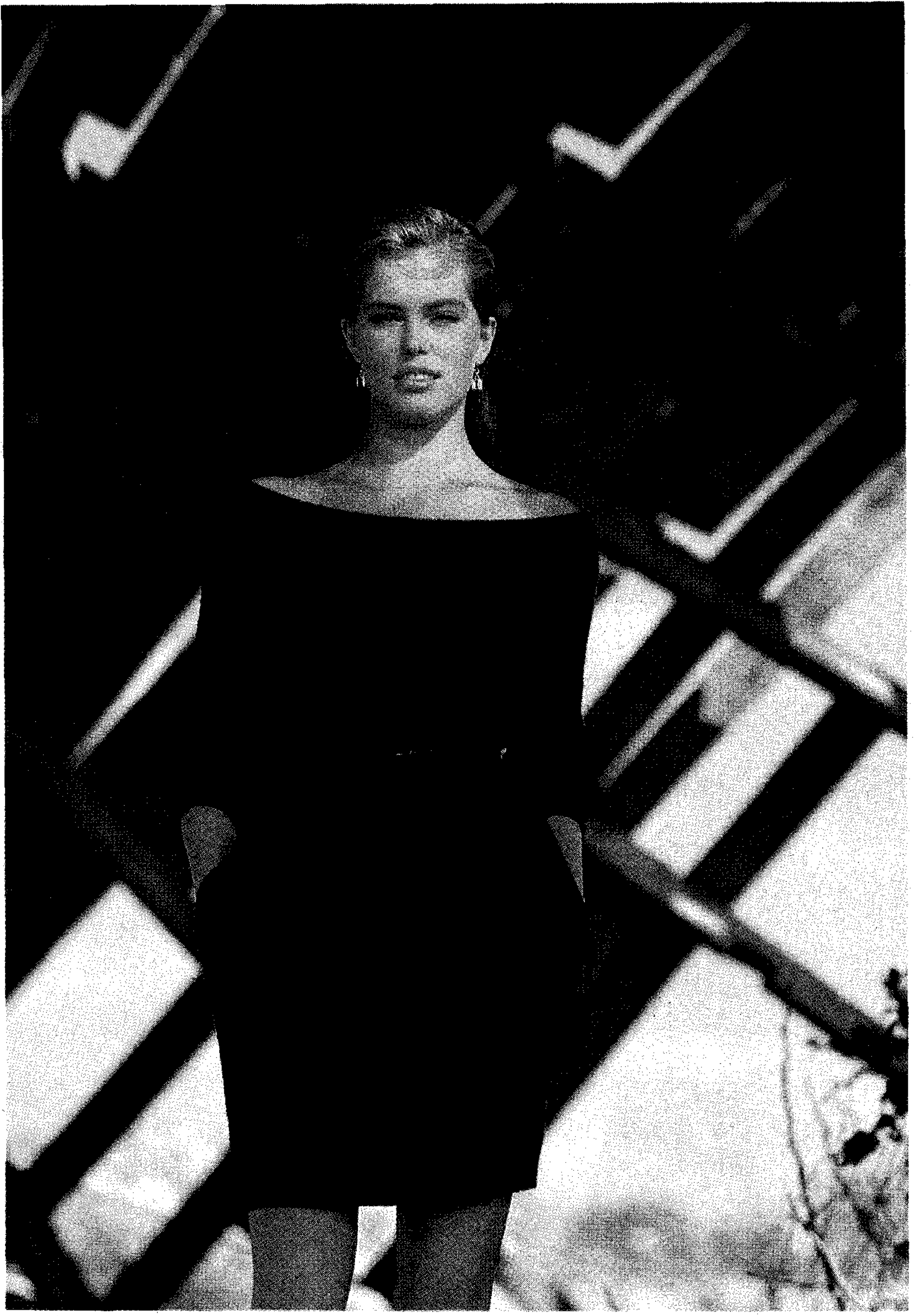
PHOTOGRAPHED BY TONY McGEE



Spring surprises—lush Edwardian florals turn up in the most unexpected places, knits take on a new around-the-clock versatility... and cashmere looks cool.

Previous page: cotton sweater, $130, cotton-knit pants, $59, and cotton skirt, $76, by Adrienne Vittadini, at Saks. Model: Renee Simonsen of Ford Models.

Left: cotton sweater, about $310, cotton tank top, about $125, and linen shorts, $270, by Joan Vass, at Bendel's and Macy's; flats, $80 at Maraolo.



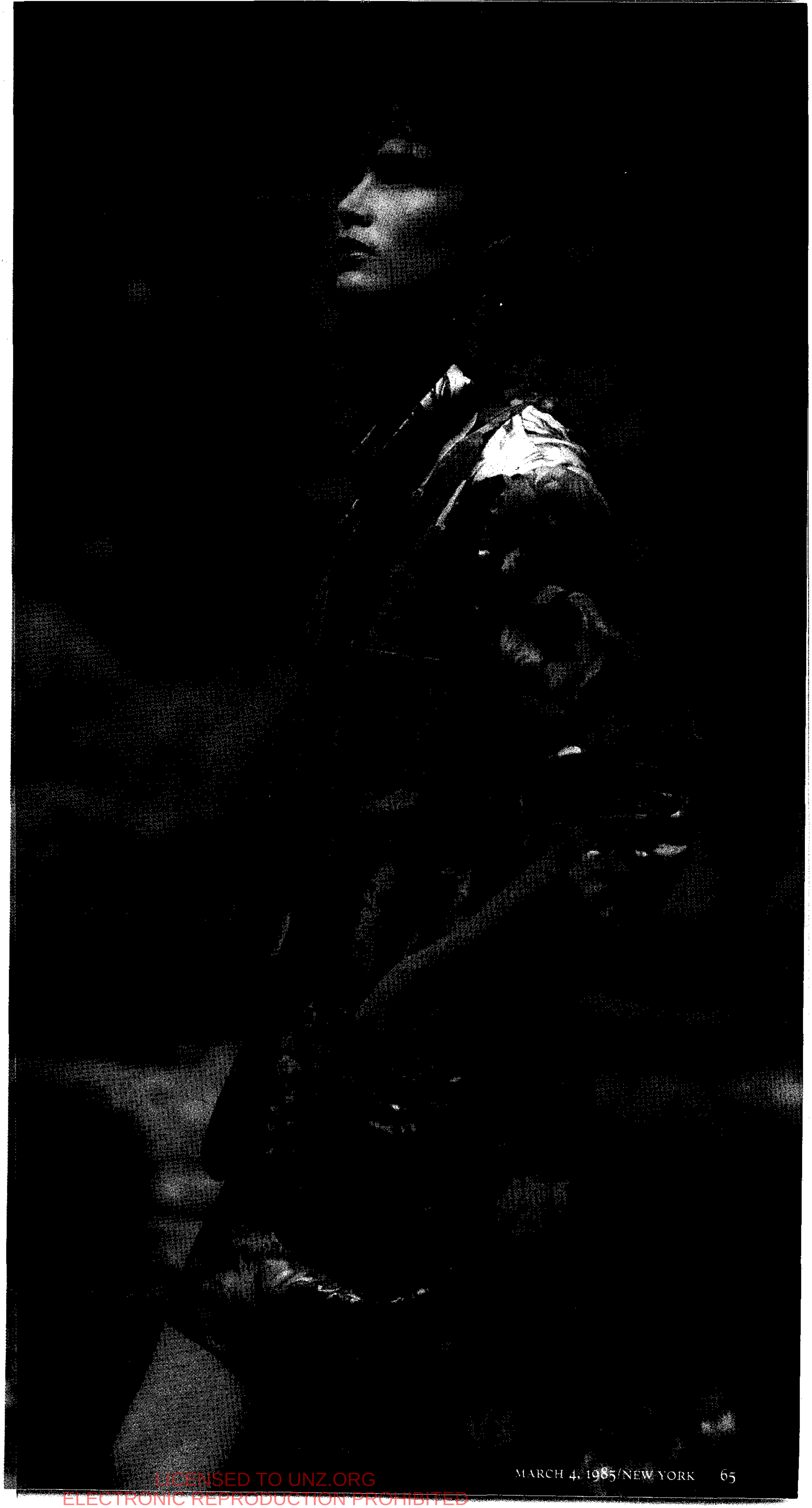
Right: cashmere dress by Calvin Klein, about $482 at Altman's, Bergdorf's, Macy's; silver-and-crystal earrings by Mark Spirito, $150 at Bergdorf's.

**Hair: Suga of Suga Salon.
Makeup: Kevyn Aucoin.**

Left: cotton-chintz ball gown by Scott Crolla, $1,640 to order, and one-of-a-kind silver locket and chain from Sentimento, $375, at Bergdorf's; brocade-and-leather pumps, $325 at Manolo Blahnik; stockings by Fogal. Model: Melanie Kremser of Click.

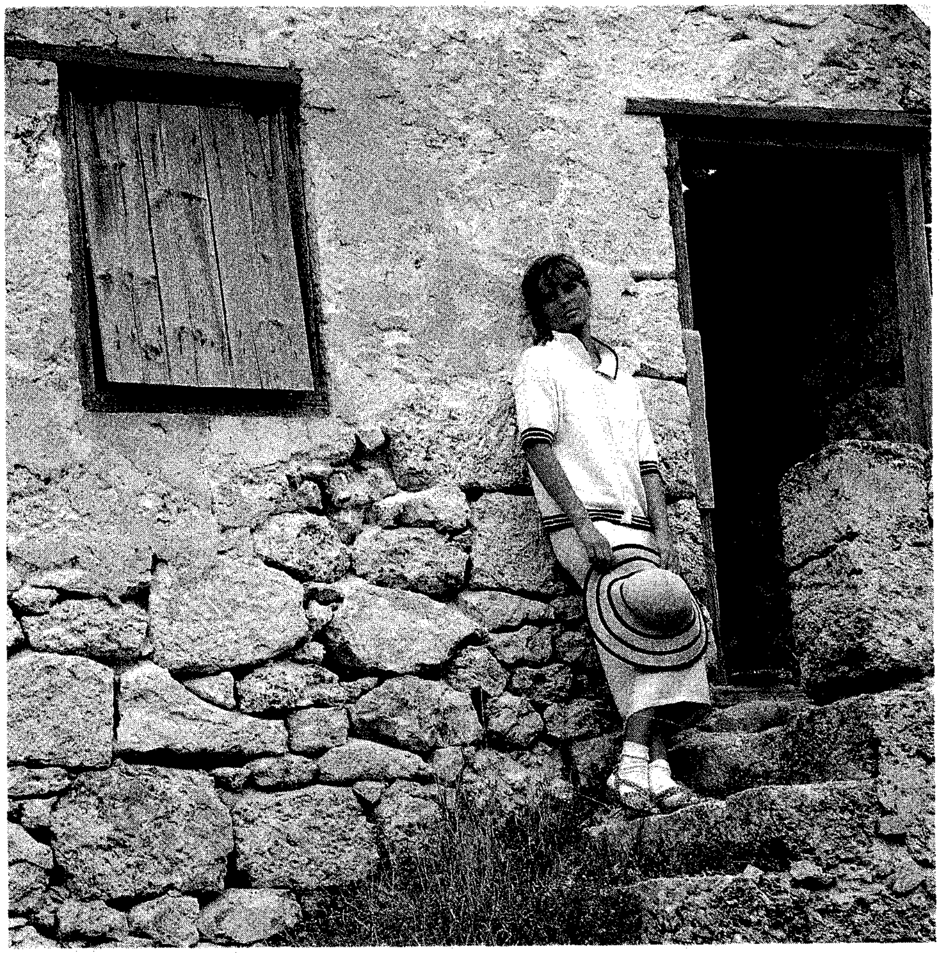
Right: cotton-chintz blazer, $240, and skirt, $90, by Robert Tonner for Tudor Square, to order at Bonwit's; rhinestone earrings by Leo Wills, $70 to order at Judith Feldman (389 Fifth Avenue, at 36th). Model: Kim Williams of Click.

Photographed at Codrington College, Barbados.



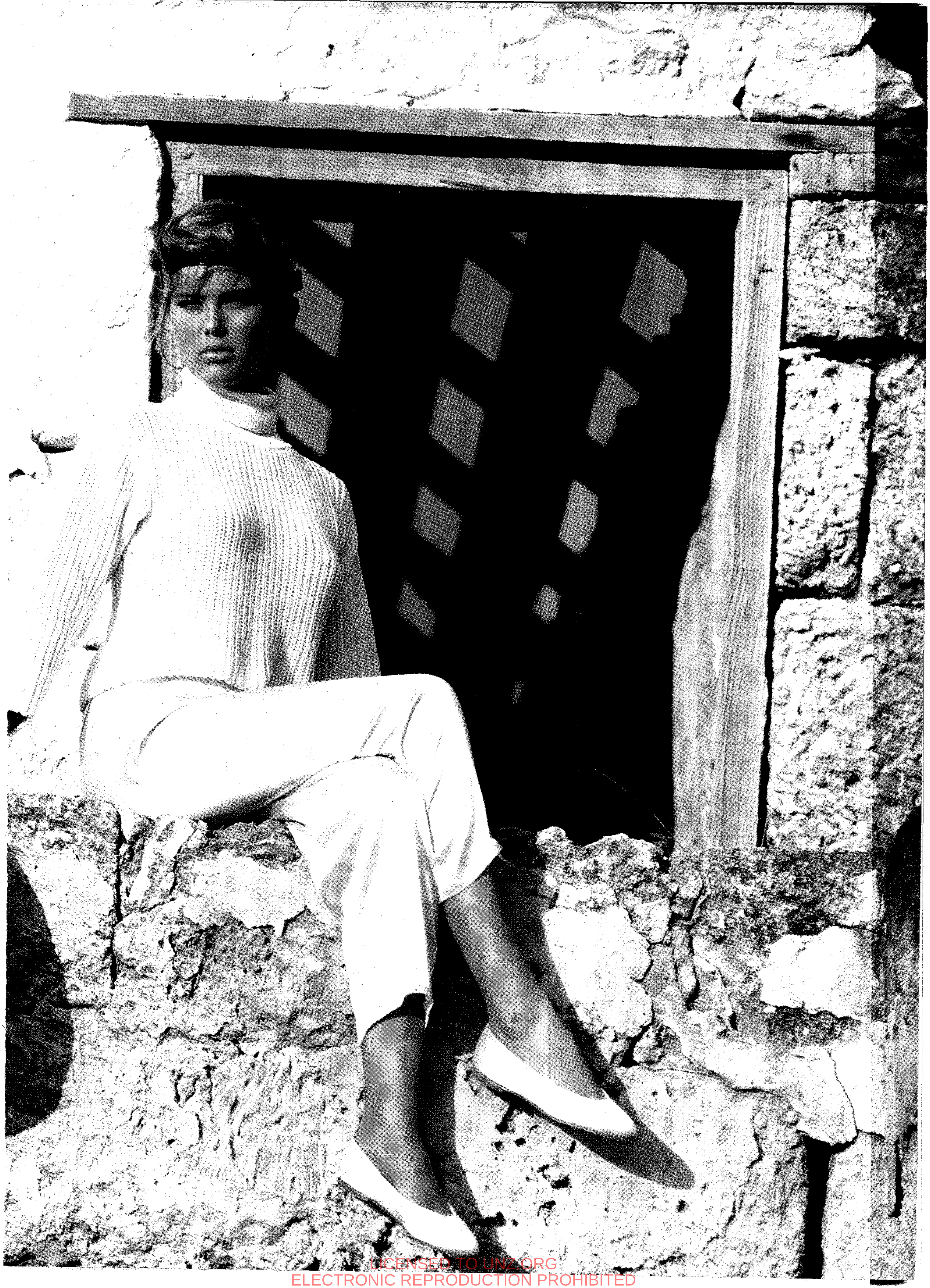
BOLD & BEAUTIFUL

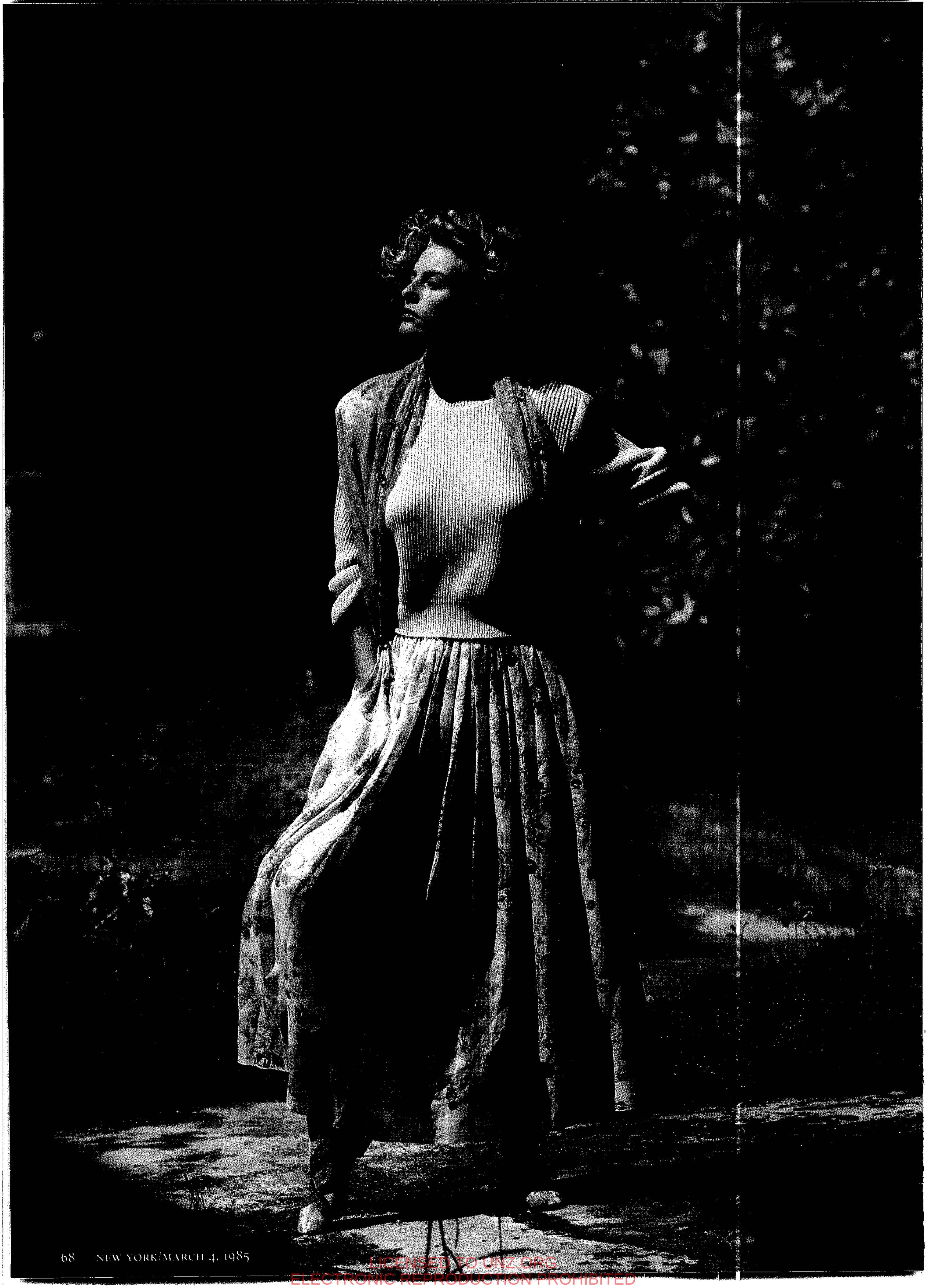
Sleek and sexy or roomy and relaxed, spirited cotton knits—and big straw hats—go out in the noonday sun.



Above: cotton sweater, about $63 at Ann Taylor (3 East 57th Street), Barneys, Nancy & Company (1051 Third Avenue, at 62nd); and cotton-knit skirt, about $56 at Ann Taylor and Barneys—both by Gene Pressman and Lance Karesh for BASCO; straw hat by Patricia Underwood, $200 at Altman's and Bendel's; sandals, $245 at Susan Bennis Warren Edwards; socks by Trimfit.

Right: cotton turtleneck, $140, and silk-satin pants, $250, at Zoran (214 Sullivan Street); straw hat by Maggie Vall, $48 at Bendel's; satin flats, $70 at Maraolo.

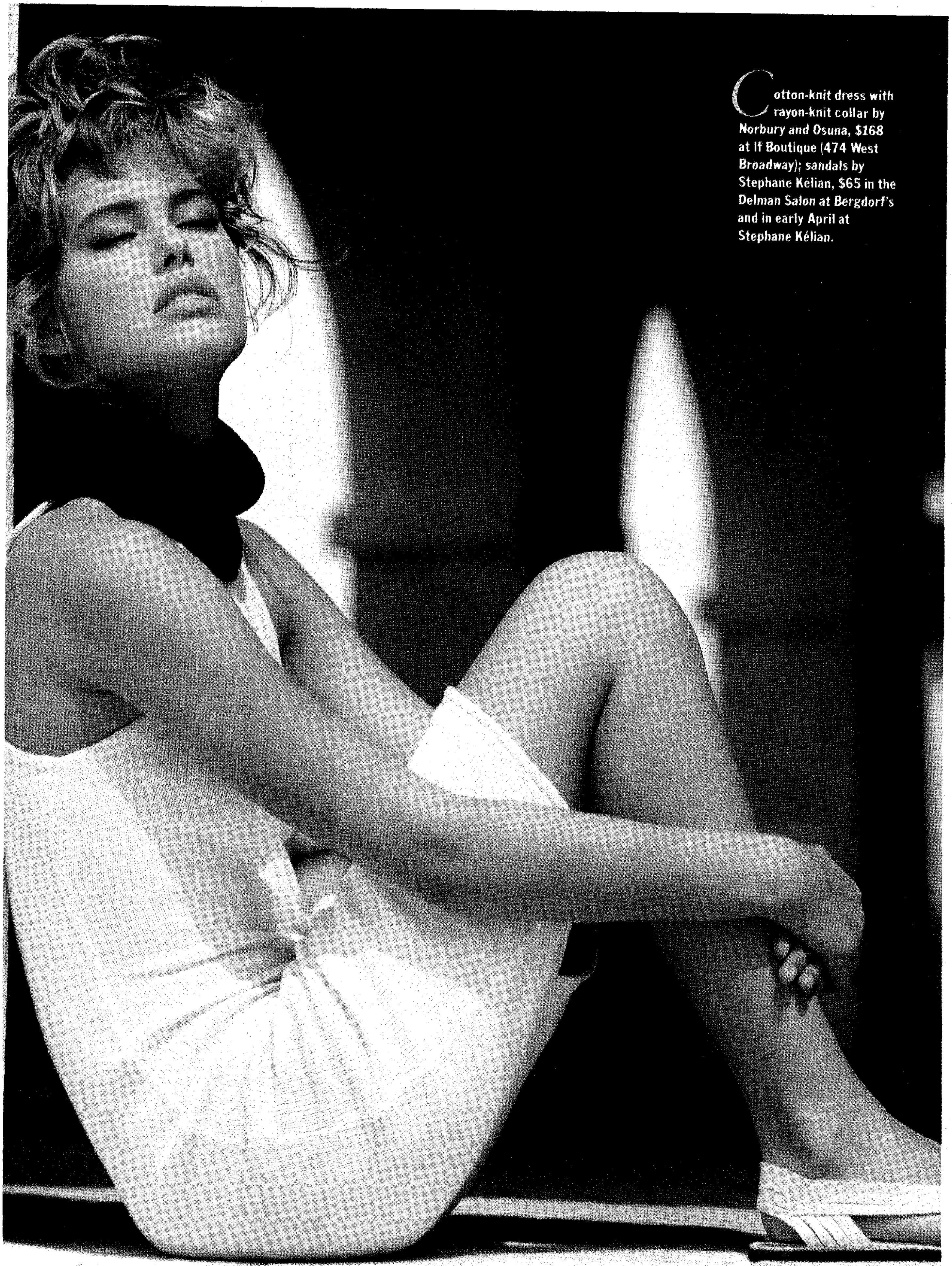




Left: cotton sweater by Sofia & Anne, about $125 at Bendel's and Henry Lehr (1079 Third Avenue, near 63rd); linen skirt by Gloria Sachs, $330 at Bergdorf's, Lord & Taylor, Saks; lace scarf trimmed with crystal balls by Judyth van Amringe, $360 at Therapy; sandals by Stephane Kélian, $145 at Bloomingdale's and in early April at Stephane Kélian; socks by Hue.

Photographed at Codrington College, Barbados.

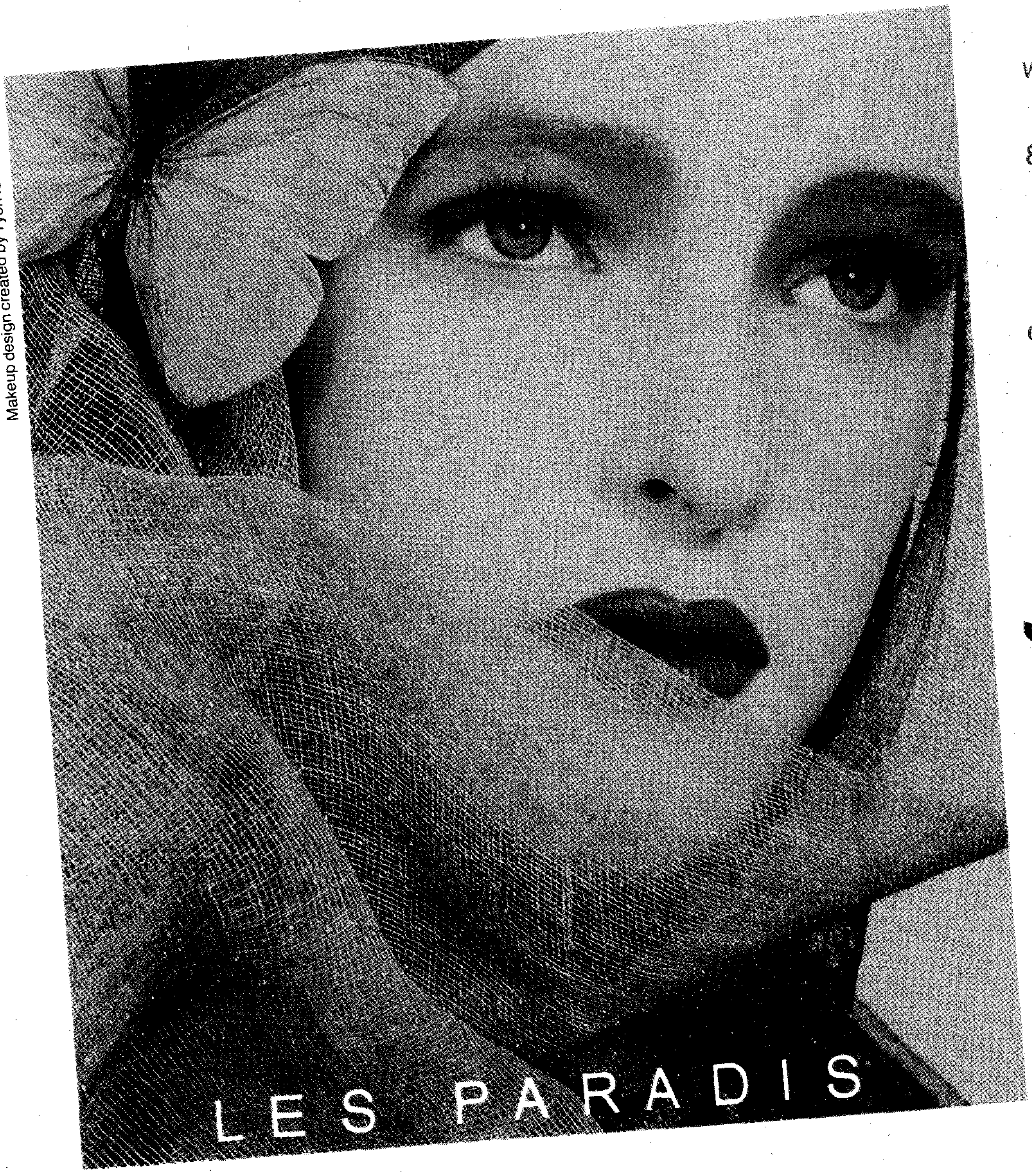
Right: cotton-and-linen-jacquard jacket, $160, and skirt, $120, by Sketchbook for Reuben Thomas by Marc Jacobs, at Charivari Workshop; metal pin by Marla Buck, $55 at Bendel's.



Cotton-knit dress with rayon-knit collar by Norbury and Osuna, $168 at If Boutique (474 West Broadway); sandals by Stephane Kélian, $65 in the Delman Salon at Bergdorf's and in early April at Stephane Kélian.

Christian Dior

MAQUILLAGE



Makeup design created by Tyen for Christian Dior

Dream with Dior.
Dream with colour.
Dior paints Spring
with a flight of colour
across the lid.
8 new shadows and
6 new powder
smooth crayons
used separately
create soft dreams.
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they flutter.

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knows no bounds
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and nails.

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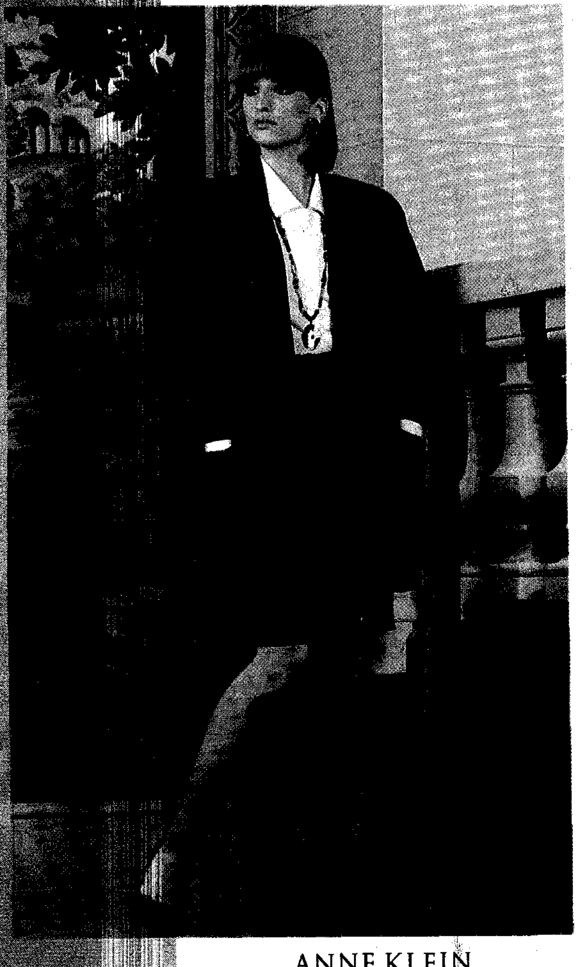
SUITS TO CONQUER

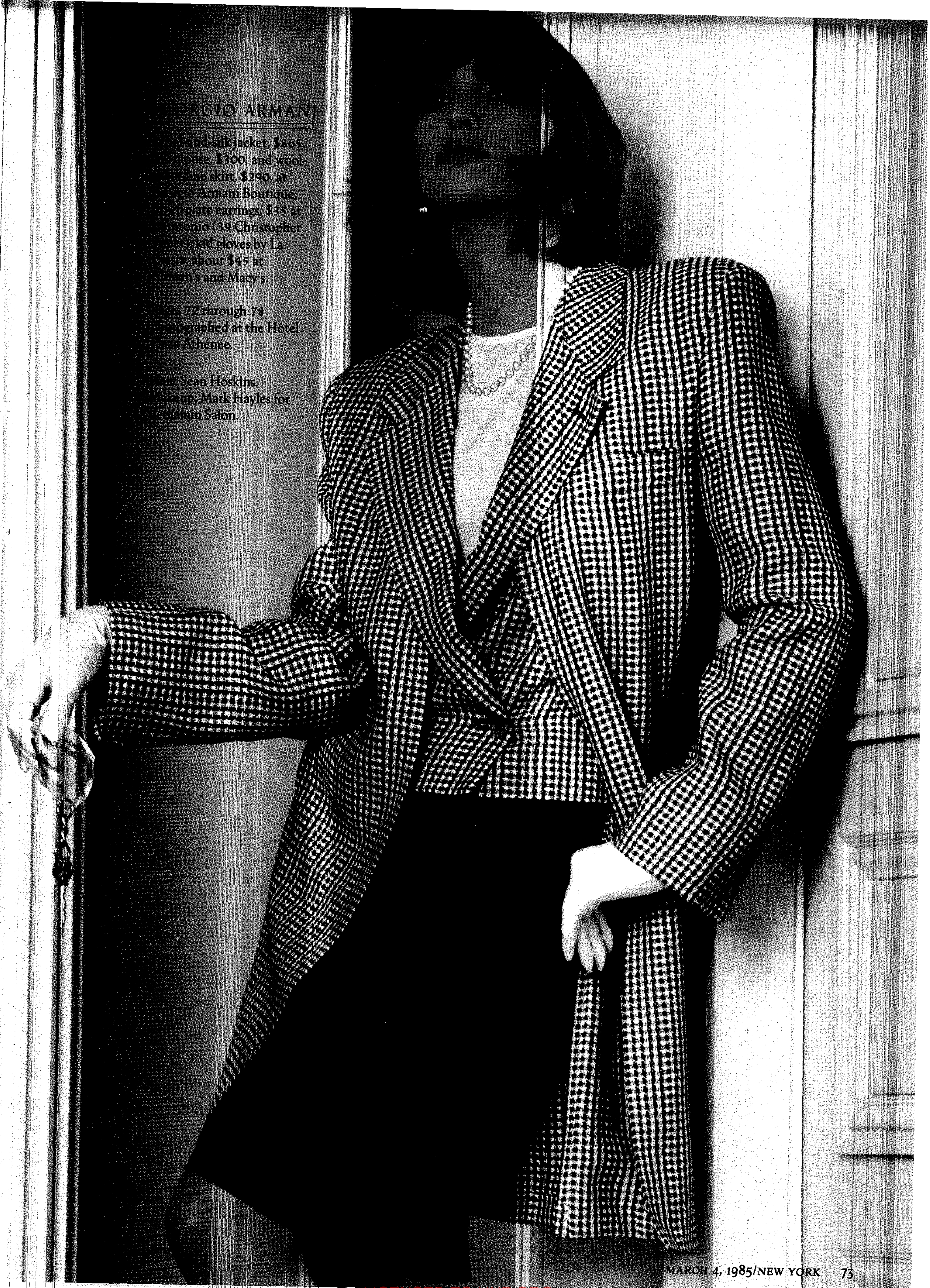
PHOTOGRAPHED
BY
NANCY LEVINE

LONGER JACKETS MIX WITH SHORTER SKIRTS FOR A FLATTERING NEW SILHOUETTE–CRISP, LEAN... BEAUTIFUL.



ANNE KLEIN

By Donna Karan and Louis Dell'Olio: wool-gabardine jacket, $400, and skirt, $140, and silk blouse, $230, at Bergdorf's, Bloomingdale's, Lord & Taylor, Saks. Quartz earrings, $345, and necklace of pearls and semi-precious stones, $555, by Kai-Yin Lo, at Kruger Gallery (870 Madison Avenue, near 70th); purse, $595 at Susan Bennis Warren Edwards; pumps, $150 at Andrea Carrano (677 Fifth Avenue, near 54th). Model: Lisa Fallon of Ford Models.

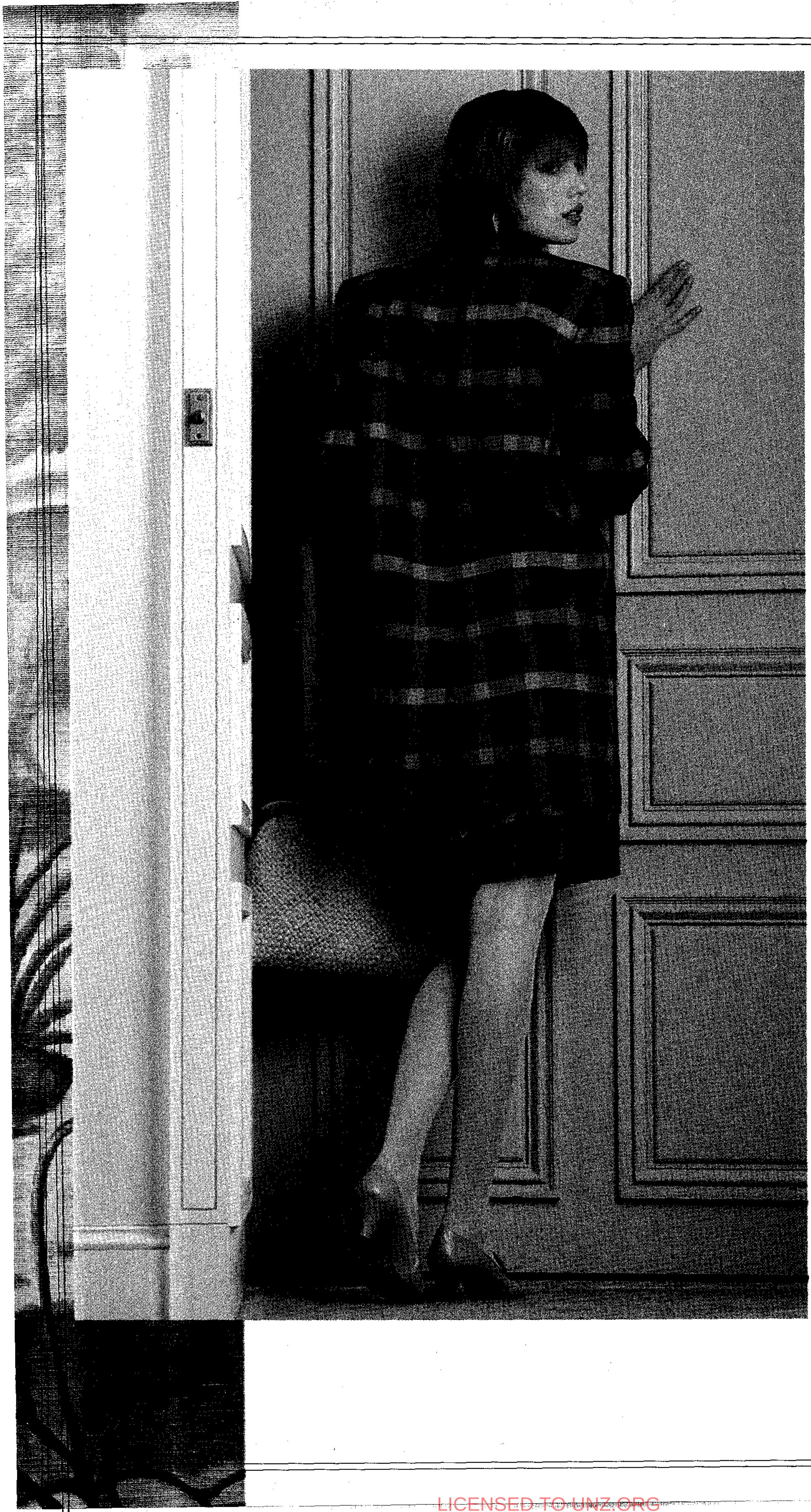


RGIO ARMANI

ol-and-silk jacket, $865,
blouse, $300, and wool-
rdine skirt, $290, at
rgio Armani Boutique,
per-plate earrings, $35 at
Antonio (39 Christopher
reet); kid gloves by La
rasia, about $45 at
man's and Macy's.

ges 72 through 78
otographed at the Hôtel
aza Athénée.

air: Sean Hoskins.
akeup: Mark Hayles for
enjamin Salon.

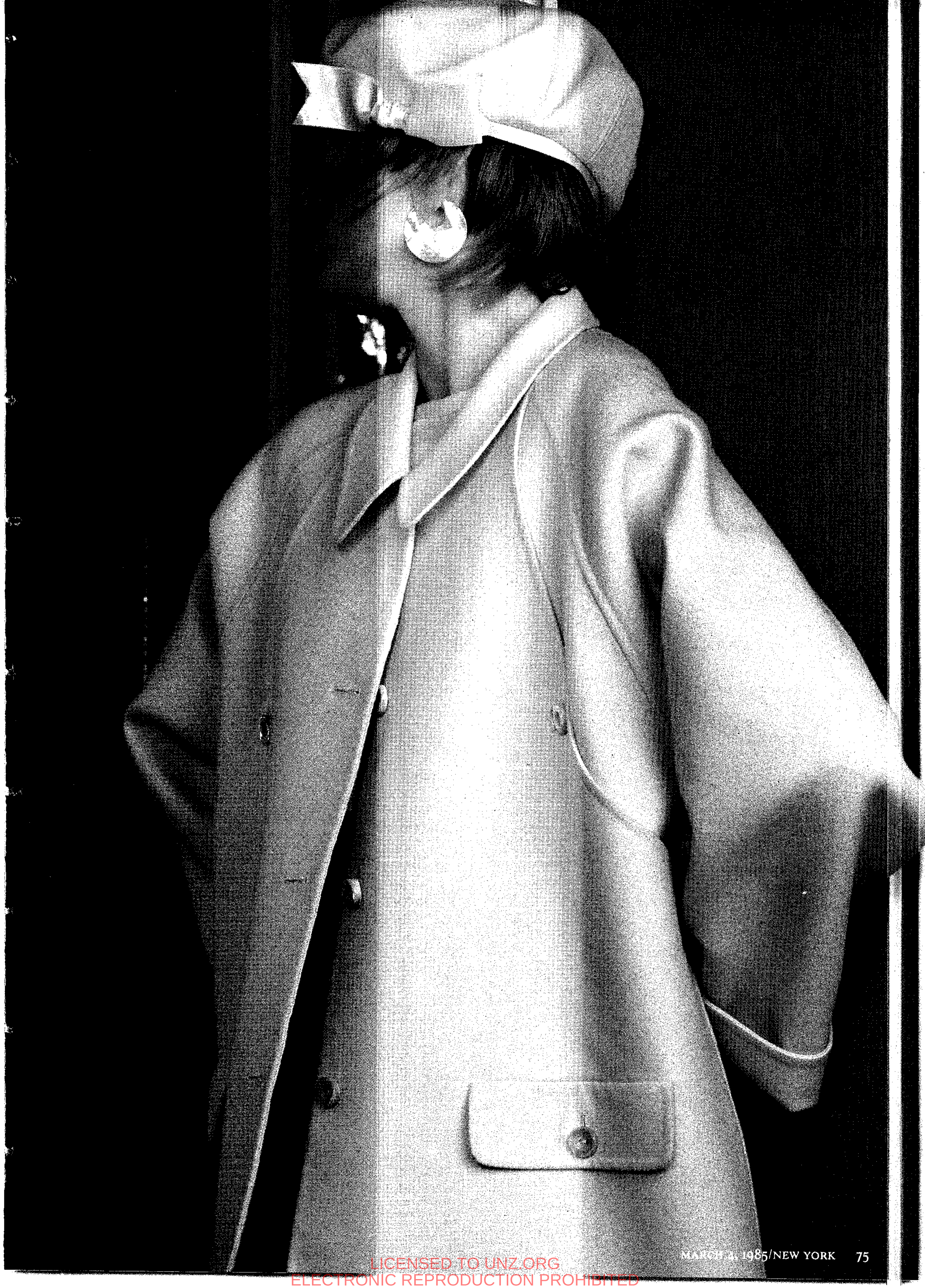


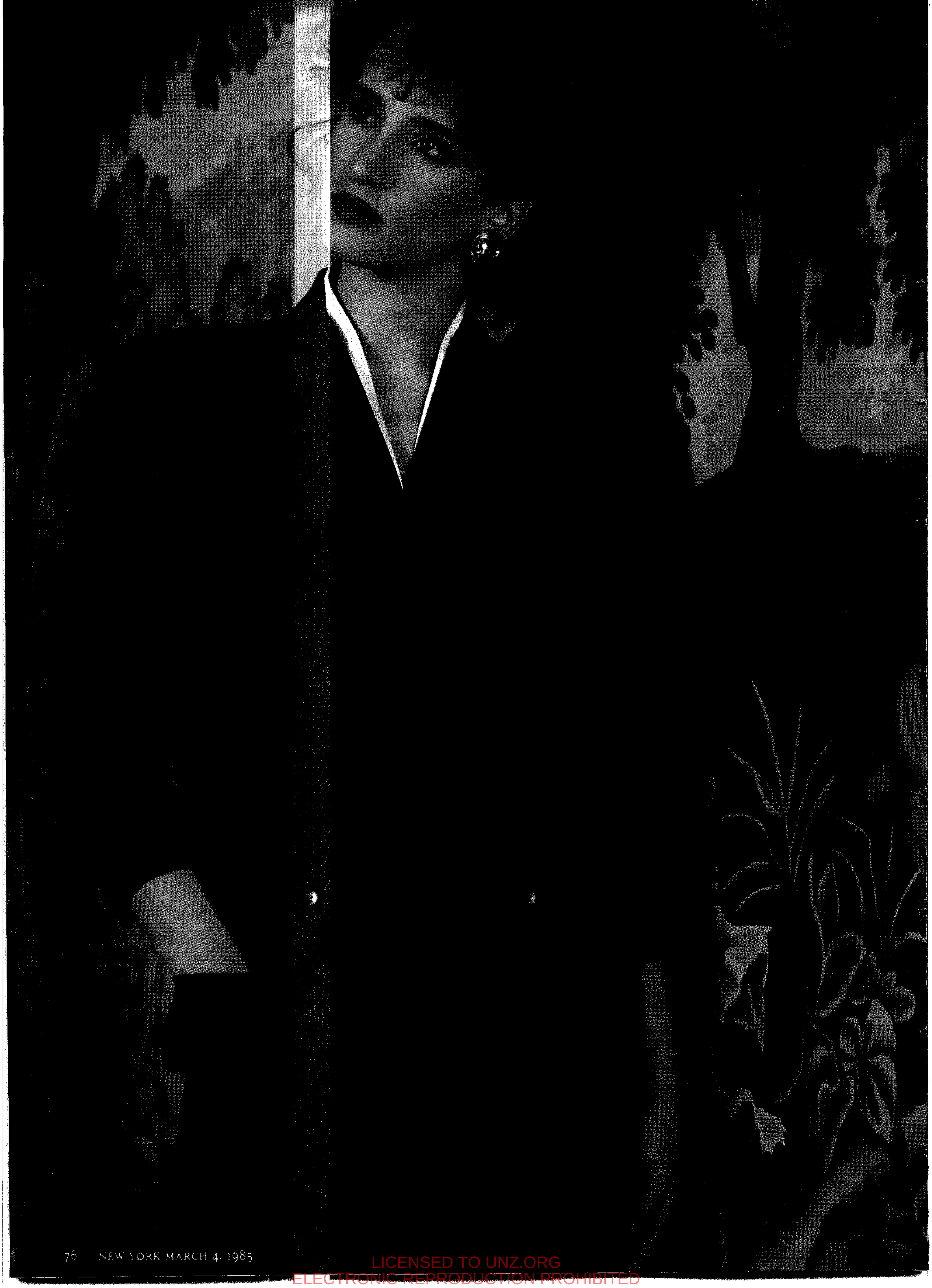
PERRY ELLIS

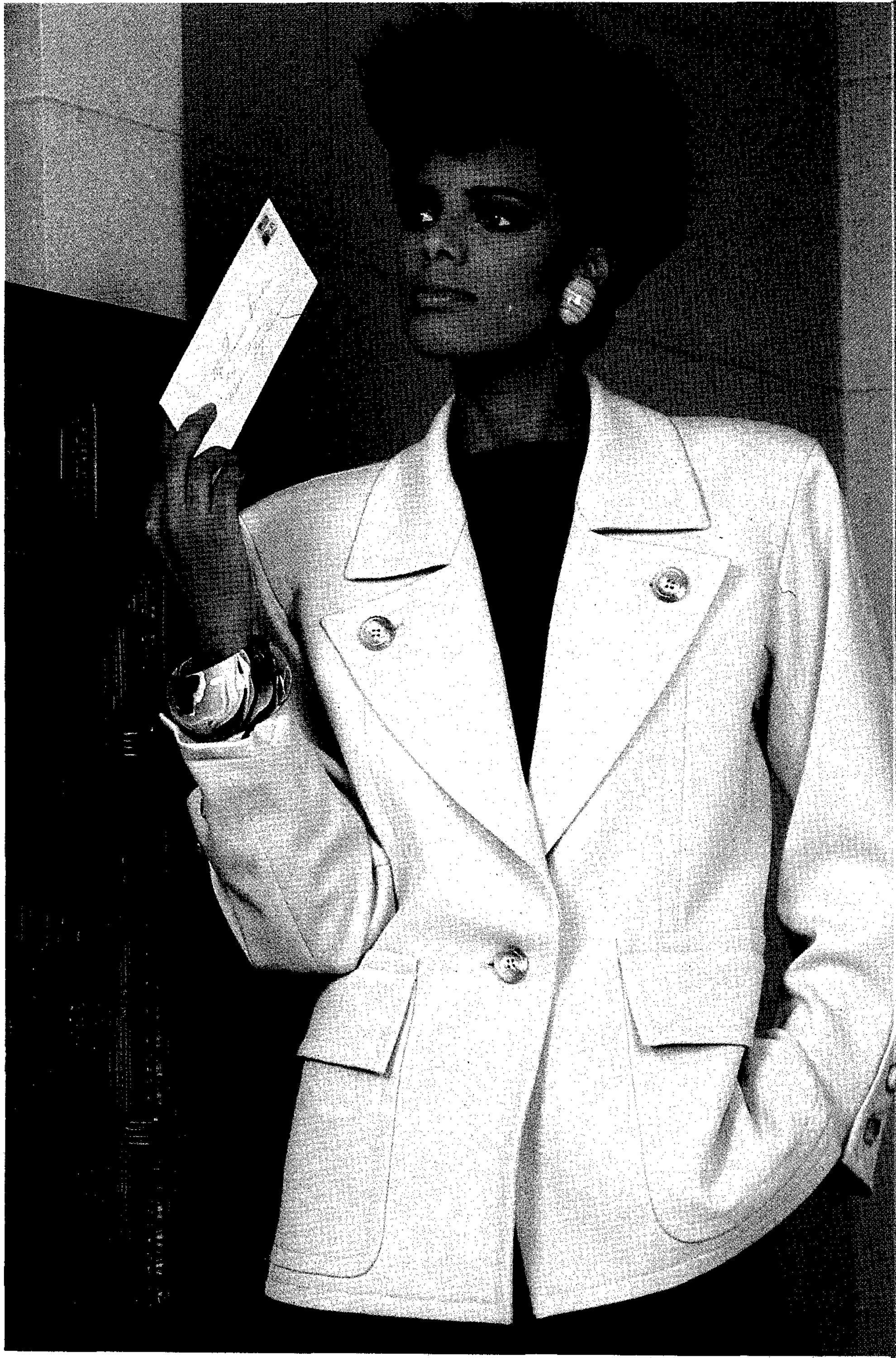
Left: linen jacket, $320, and skirt, $190, at Bergdorf's; gold earrings by Jacqueline Mina, $665 at Byzantium; straw bag by Barbara Bolan, $110 at Bergdorf's; pumps by Perry Ellis, $142 at Bloomingdale's and Macy's; stockings by Perry Ellis for Trimfit. Model: Renata Vackova of Ford Models.

GEOFFREY BEENE

Right: wool jacket, silk-crêpe blouse, and wool-gabardine skirt, $1,950 at Bergdorf's; fur-felt beret by Jeffrey Moss, $140 at Lee Anderson (23 East 67th Street); aventurine-and-mother-of-pearl earrings by Stephen Dweck, about $210 at Altman's, Bendel's, Hirshleifer (116-15 Queens Boulevard, Forest Hills), Martha (475 Park Avenue, at 58th).





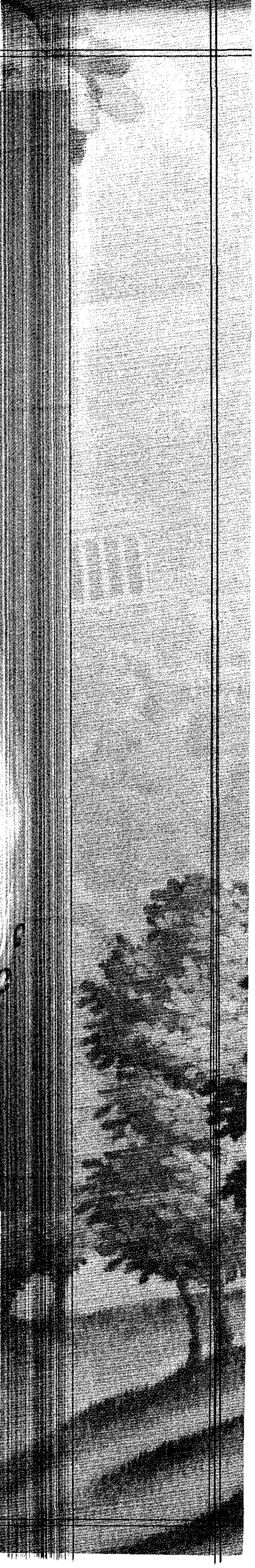


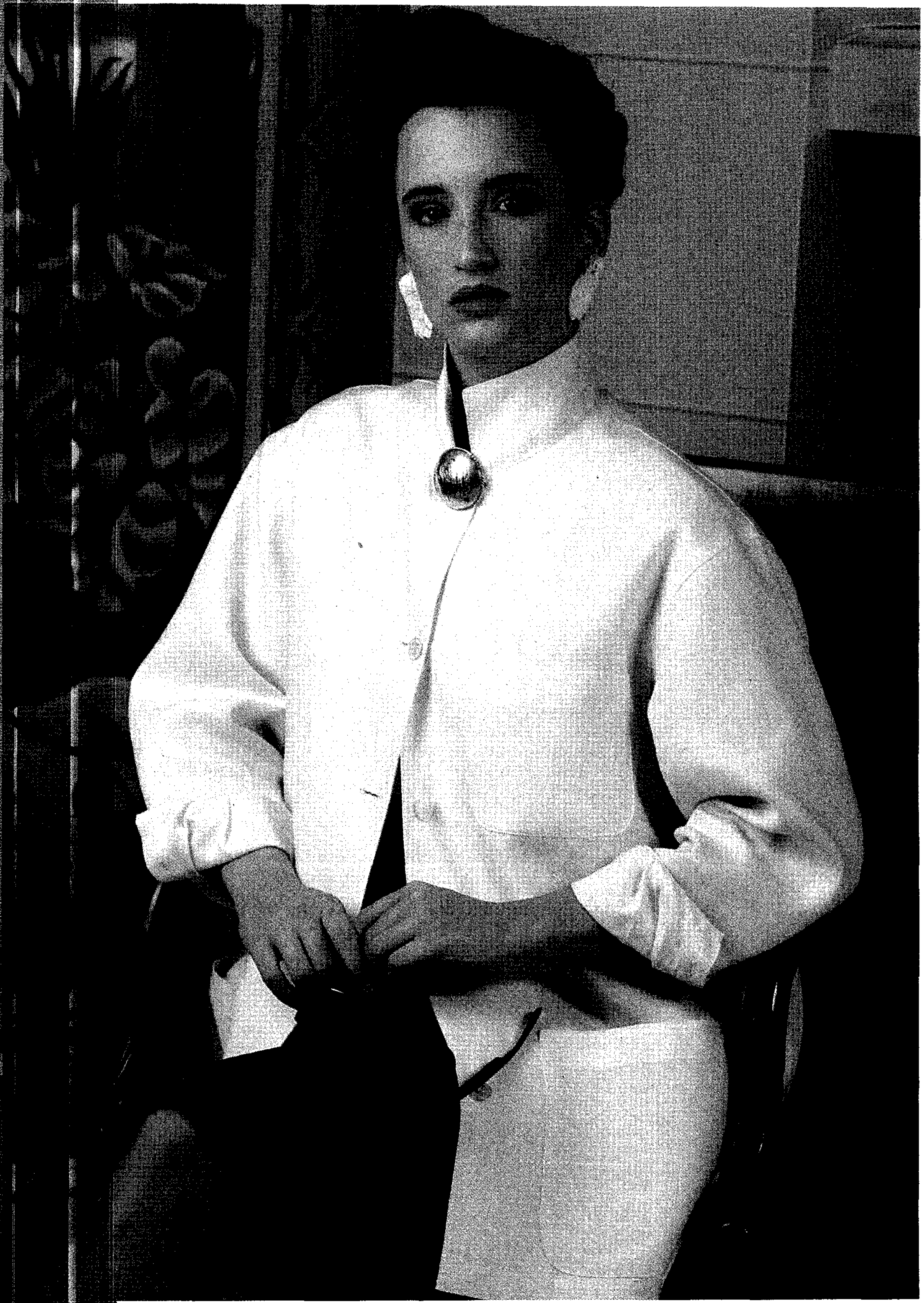
ISSEY MIYAKE

Left: wool-and-rayon jacket, about $420, and mid-calf skirt, about $245, and linen shirt, about $190, at Barneys and Bergdorf's; silver earrings by Polly Hart, $85 at J. Antonio.

YVES SAINT LAURENT

Wool-twill jacket, $825, linen T-shirt, $230, and wool-flannel pants, $325, at Bloomingdale's and Saint Laurent Rive Gauche (855 Madison Avenue, near 70th); plastic earrings, $25, and cuff, $55, by Carolee, at Bloomingdale's. Model: Wanakee of Elite.

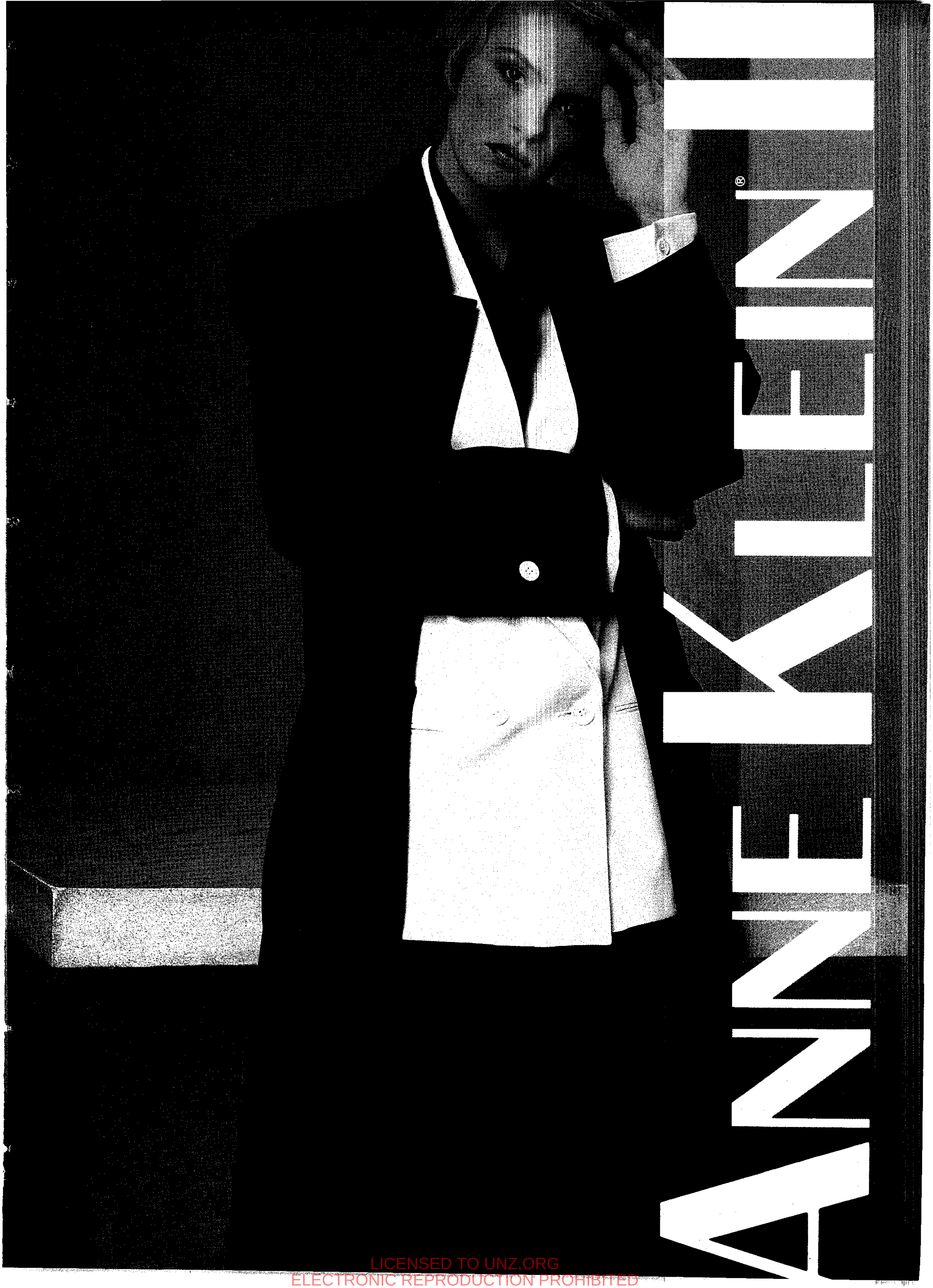




RALPH LAUREN

Linen smock, $318 at Lord & Taylor; linen skirt, $178 at Bendel's; stone earrings by Stephen Dweck, about $200 at Barneys (to order) and Bendel's.

Glasses by L.A. Eyeworks. ■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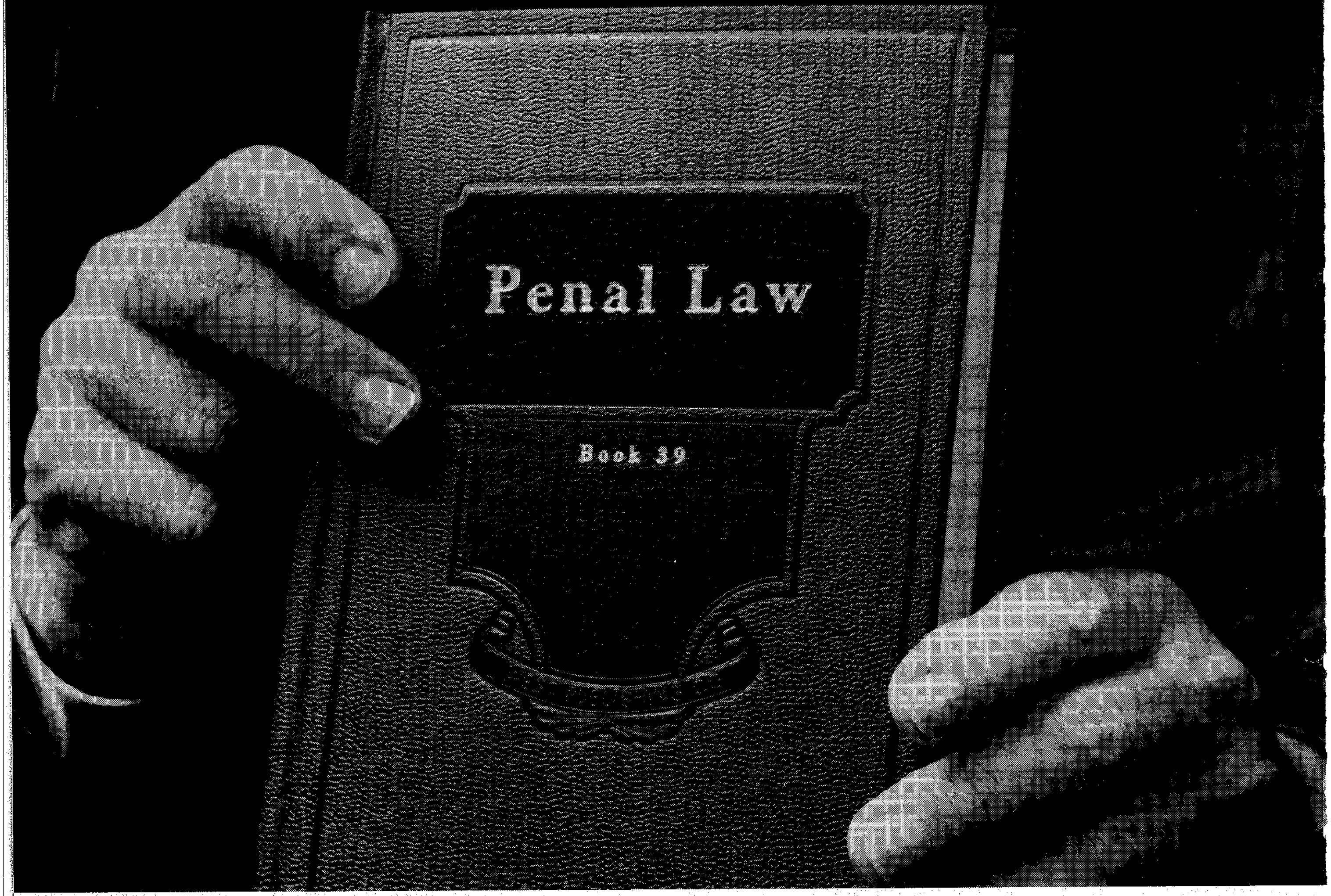
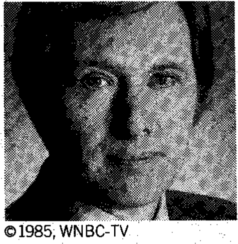


"Getting Away With Murder." A Special Report by Ralph Penza. This week at 6.



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In New York, convicted killers go free in as little as 15 years. And if new laws are passed in the spring, they could get off with even less.

Some people think that's a crime.

This week on Channel 4, we'll talk to the lawmakers, the families of the victims, and the murderers themselves. To see whose side the law is really on.

NEWS 4 NEW YORK

Is there any reason to watch anyone else?

HELL ON WHEELS

CAUTIONARY TALES FOR TAXI RIDERS

BY CARYL AVERY

When the rights of cab companies and injured passengers collide, who gets flattened?

WHEN CHRISTIAN AND I emerged from the Russian Tea Room, it was raining and close to midnight. So instead of walking the few blocks to my apartment, we crossed 57th Street and grabbed a cab going west. Christian climbed in first and gave the driver the address, on Central Park West. The driver repeated it. "Right," we said.

So what went wrong? To this day, I don't know. All I remember is that instead of driving to Eighth Avenue and making a right, our cabbie started to turn left at Seventh. A split second later, I was covered with blood—*my* blood. My face had smashed into the Plexiglas divider between the front and back seats, and I could put my index finger through the cut over my upper lip and touch my teeth—a terrible experience for anyone, but especially for a rather attractive young woman.

There were two impacts (three cars were involved, I'm told), then lots of screaming—not by me or Christian but by the drivers. Typical New York scene. It was ten or fifteen minutes before someone—not our cabbie—bothered to ask if anybody was hurt. Yes. Badly. A few minutes later, an ambulance was carrying us to Roosevelt Hospital, where, fortunately, I have some connections. The plastic surgeon the staff suggested was Susan Craig—to my relief, someone I knew. To me, at 3:30 A.M., she was a godsend.

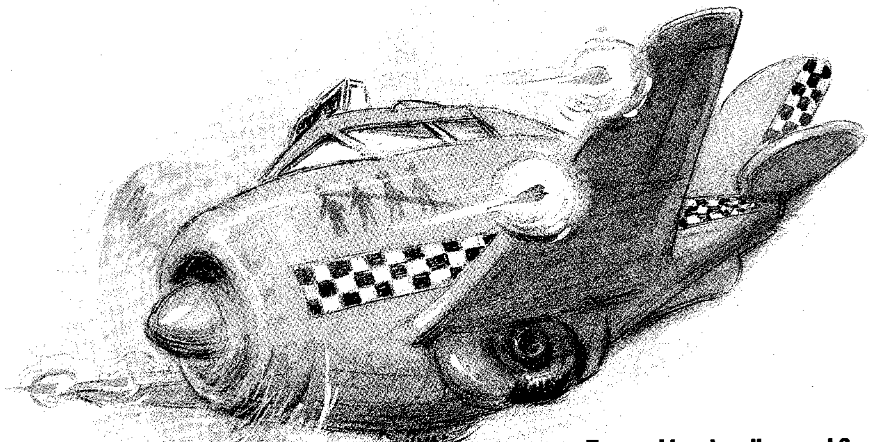
One hour and thirteen stitches later,

Illustrated by Peter de Sève.

SAVVY RIDER: *In 1983, 6,293 people were injured in cab accidents in New York. How can you protect yourself? If you* are *hurt, how can you improve your chances of getting fair compensation?*

the inch-long, clear-through gash had been closed and the several other cuts on my face cleaned. Then it was Christian's turn. No stitches for him; where he'd been cut, there wasn't enough skin left to sew together. Then tetanus shots for two, some forms to fill out, and home . . . not by taxi.

It was 6:25 by the time I walked into my apartment. Over the next 24 hours, my eyes got blacker, my bruises bluer, my lip bigger. Then the front tooth that miraculously hadn't been knocked out began to make its presence felt. The pain was so intense that it was two weeks before I could eat anything other than liquids, and then I had to content myself with mush. But none of this came close to the horror I felt each time I inadvertently caught a glimpse of myself in the mirror.



Trapped in a kamikaze cab? Snap on the seat belt (it's back there somewhere).

So now you'll understand my outrage when, several days later, the negligence lawyer I retained told me that my injuries were the *good* news. The bad—and what carefree cab riders probably don't know—is that in most collisions between passengers' rights and the rights of the taxi industry, passengers lose. Here's why.

WHOSE FAULT WAS IT, ANYWAY?

THE LAW DOESN'T CARE whose fault it was—at least as far as my medical bills are concerned. My lawyer, David Commender, explained that New York State's no-fault law provides that if you are injured in an automobile accident you will be reimbursed up to a total of $50,000 for medical expenses and loss of earnings *combined,* regardless of who was at fault. Medical expenses are paid indefinitely, as long as they are related to the accident, but loss-of-earnings payments stop three years from the date of injury.

The problem is that the most an accident victim can collect for loss of earnings is $36,000 (a maximum of $1,000 per month for up to three years), and medical expenses are reimbursed according to a workers' compensation schedule that pays far less than most doctors charge. Indeed, says Susan Craig, the payments are so small and the paperwork so onerous that some doctors won't take no-fault patients at all. And it doesn't take a genius to figure out that if you are permanently disabled or injured seriously enough to collect $36,000 for lost earnings, there won't be much left in that $50,000 pot for medical expenses.

In return for giving us this no-fault arrangement, the Legislature saw fit to take something away—the right to sue and recover, unless you sustain a "serious" injury. Now, to me, serious is the sight of *my* blood streaming down the front of *my* best summer suit. But, explains Commender, the law considers "serious" only these things: death; loss of fetus; fracture; permanent disability, such as the loss of a body part; permanent disfigurement; or inability to attend to your usual duties or occupation for at least 90 of the 180 days immediately following the accident. In other words, if my face had not been permanently scarred, I'd have no case. No matter that I missed work, was forced to cancel a vacation abroad, couldn't eat properly for three months, and would have to stay out of the sun for an entire year to prevent my scars from burning; no matter the pain I endured—tell it to the judge. But unless the injury is "serious," he'll say "sorry."

Not that suing will necessarily make that much difference in cab cases anyway. Most New York taxis, in Commender's experience, carry the minimum liability coverage required by law: $10,000 for bodily injury to one person in any one accident, $20,000 for injury to more than one person, and $5,000 for property damage. This means that if you are a passenger in a taxi that carries the "statutory requirement," known in the vernacular as ten/twenty and five (or simply ten/twenty), and you break (or, worse, *lose*) a leg in an accident, the most you can collect is $10,000. And after your lawyer takes his or her third (most personal-injury lawyers work on a one-third contingency basis) and is reimbursed for expenses, you'll wind up with something like $6,200.

Suppose your spouse and your two kids are in the cab with you, and all of them sustain injuries comparable to yours. The most your family could receive is $20,000—minus legal fees and legal expenses. We're not talking about reimbursement for medical expenses now: Those, or some small portion of them, would be covered by no-fault. We're talking about what you stand to recover for pain and suffering, or permanent disability: the fact that your tennis days are over, or that you'll always walk with a limp, or, as in my case, you'll always have a seam over your lip.

And what if your child winds up in a wheelchair or a bed for the rest of his life? If the cab has only ten/twenty coverage, those piddling awards are all you'll get. (In the case of death, you could recover up to $50,000 for one person, or up to $100,000 for two or more people killed.)

Ah, you say, you can still go after the driver and the cab company. You can, in theory. But to understand where theory and reality part company, you have to know a little about the structure of the New York City taxicab industry.

When I say "taxi," I'm talking about the 11,787 yellow medallion taxicabs, not the estimated 40,000 gypsy cabs that cruise the five boroughs, often with no insurance at all. Of the medallion yellows, all of which are licensed by the Taxi and Limousine Commission, there are approximately 5,000 independent owner-driver cabs, 5,000 mini-fleet cabs, and 1,800 fleet cabs. An independent cab is

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Eye-Contour Gel with natural plant extracts	• Helps reduce puffiness, bags, and dark circles • Soothes and refreshes with camomile and cornflower • Gently relaxes with calming marigold
Eye-Contour Balm with natural plant extracts	• Minimizes expression lines and first signs of aging • Moisturizes and revitalizes eye contours • Softens with light, non-oily ingredients such as rose and cornflower

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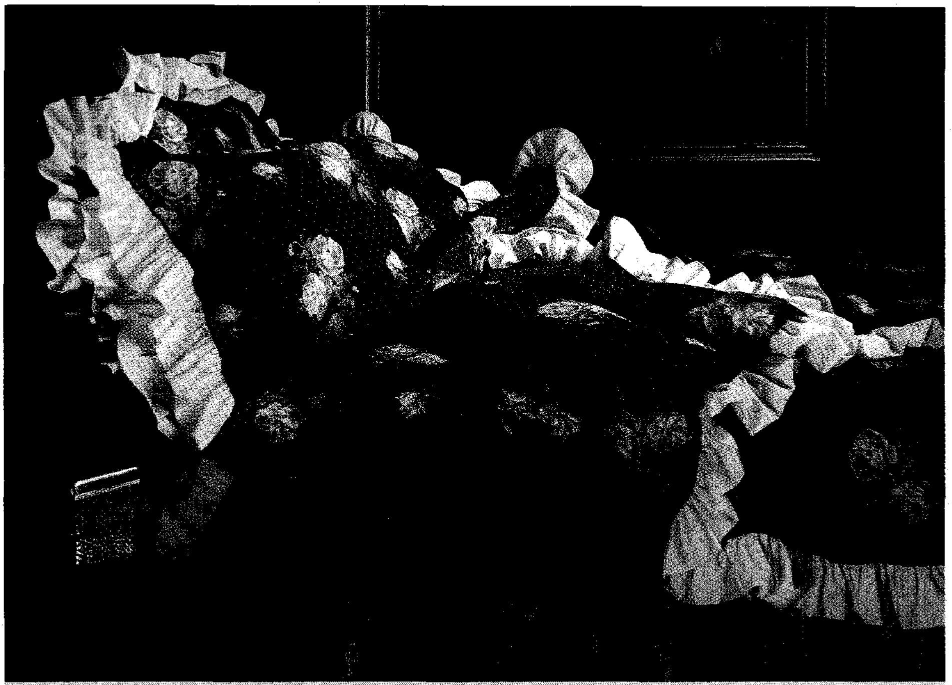

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usually driven exclusively by its owner, though sometimes he leases the cab to a second-shift driver. A mini-fleet consists of two cabs, owned by two individuals who buy two medallions and set up a corporation. These cabs must be on the streets for two ten-hour shifts a day; usually the mini-fleet owners drive one shift and lease the cars for the second one. Fleet cabs (owned and operated by New York's seventeen fleet companies, ranging in size from 60 to 285 cars) must also be driven twenty hours a day.

Now the owner-drivers of the independent cabs and the mini-fleets may have some assets that you could go after in a lawsuit, but the *majority* of cabdrivers—those who merely drive for the independent owners and the minis and the fleets—probably don't have any substantial assets. If they did, I assume they wouldn't be driving cabs.

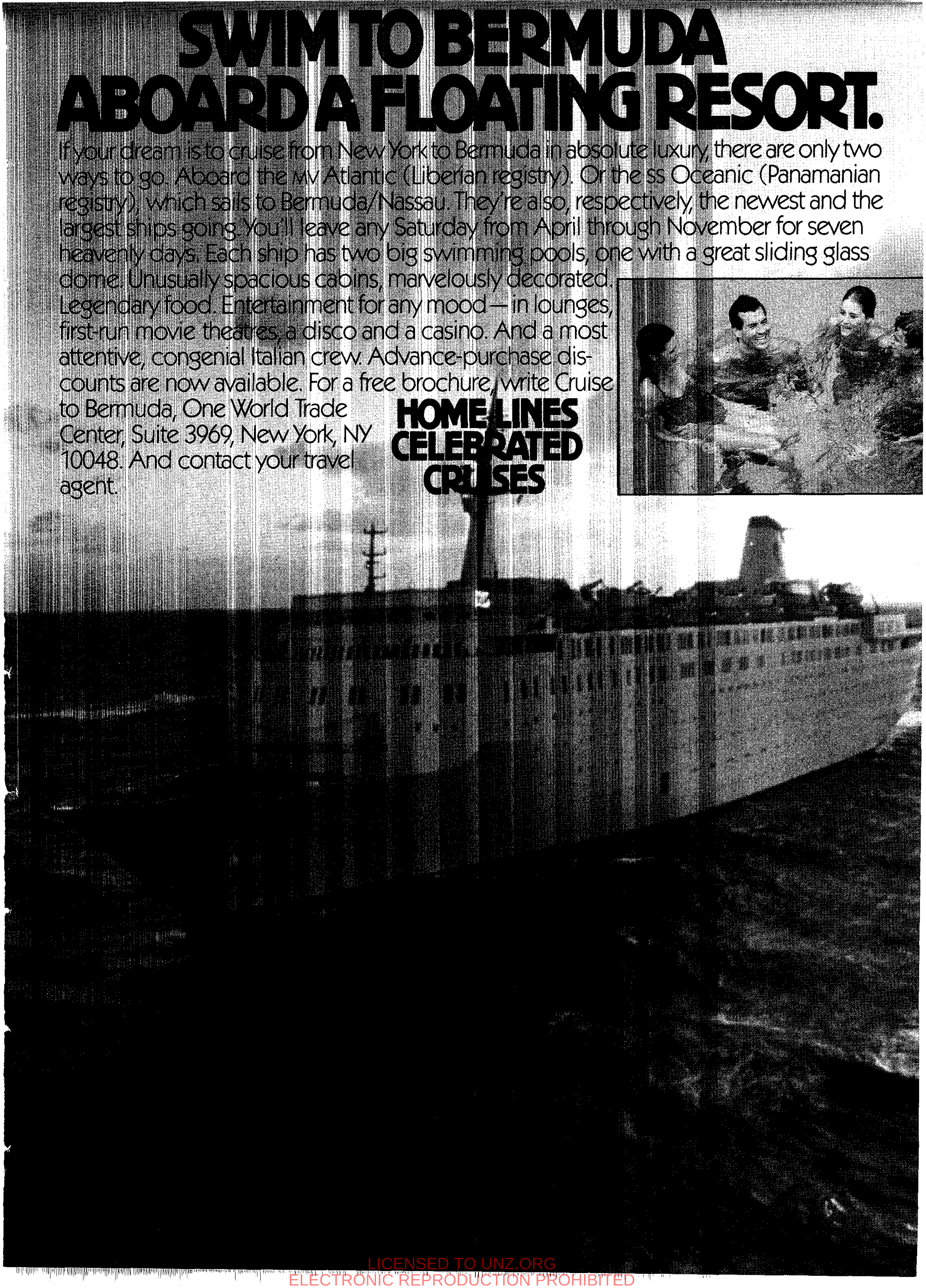
But those big fleets have assets, don't they? True. After all, every fleet medallion is worth about $72,000. Unfortunately, however, a cab company is permitted, for insurance purposes, to divide its cabs into many separate corporations. This insulates the rest of its fleet from liability should one of its cabs be involved in a catastrophic accident.

It is possible, theoretically, to "pierce the corporate veil"—that is, to show that the company is really one corporate entity and that setting up all those separate corporations was merely a ploy to avoid liability. But, says Alan Rachlin of the New York State Insurance Department, "I have no knowledge of anyone's ever piercing the corporate veil in the case of a taxi company."

SOME CASES IN POINT

THE TAXI INDUSTRY INSISTS that all of this is moot anyway, since, according to Taxi and Limousine commissioner Jay Turoff, only "a very minute number of yellow cabs carry ten/twenty. Our records indicate that most independent owner-drivers and mini-fleets carry $100,000/$300,000. Most of the large fleets are what we call 'self-insured' for the minimum—ten/twenty—but they also carry 'excess' insurance." (This means that should a jury award damages of more than the ten/twenty minimum to an accident victim, the company writing the excess policy will pay the award, up to the limit of that policy.) And speaking up for the fleets, Ronald Stoppelman, president of the Metropolitan Taxicab Board of Trade and owner of the largest fleet in the city, says, "Every fleet carries excess insurance to $300,000; in my case, it's $500,000."

Sounds good. So what's the problem?



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Only the fact that all eight negligence lawyers I interviewed insist that the majority of the cabs in the cases they've dealt with have had only the minimum insurance—and no excess insurance. Here's a case cited by attorney Jack Goldstein of Cohen, Friedman, Goldstein & Raphael:

Zuniga v. *Pead Cab Corporation.* Three years ago, Carmen Zuniga, 31, was struck by a cab as she walked across Park Avenue. She was hospitalized for a month with a severely fractured leg; her medical bills alone exceeded $30,000. Knowing there was only a $10,000 policy, Goldstein decided to take the case to trial, hoping that at the last minute he'd find out that the company carried excess insurance. But there *was* no excess. On the eve of the trial, Goldstein says, after a jury had been selected, the owner-driver of the cab offered to kick in $25,000 out of his own pocket to protect his investment. The case was settled for $35,000. Had there been adequate insurance, says Goldstein, it would have been worth $250,000, since Zuniga will always have limited use of her leg.

And Fred Queller of Queller, Fisher, Block & Wisotsky and president of the New York State Trial Lawyers' Association sets forth this case, just one of dozens of taxi-accident cases that he has tried (the majority of which involved minimum insurance):

A jury may award high damages, but trying to collect could be foolish.

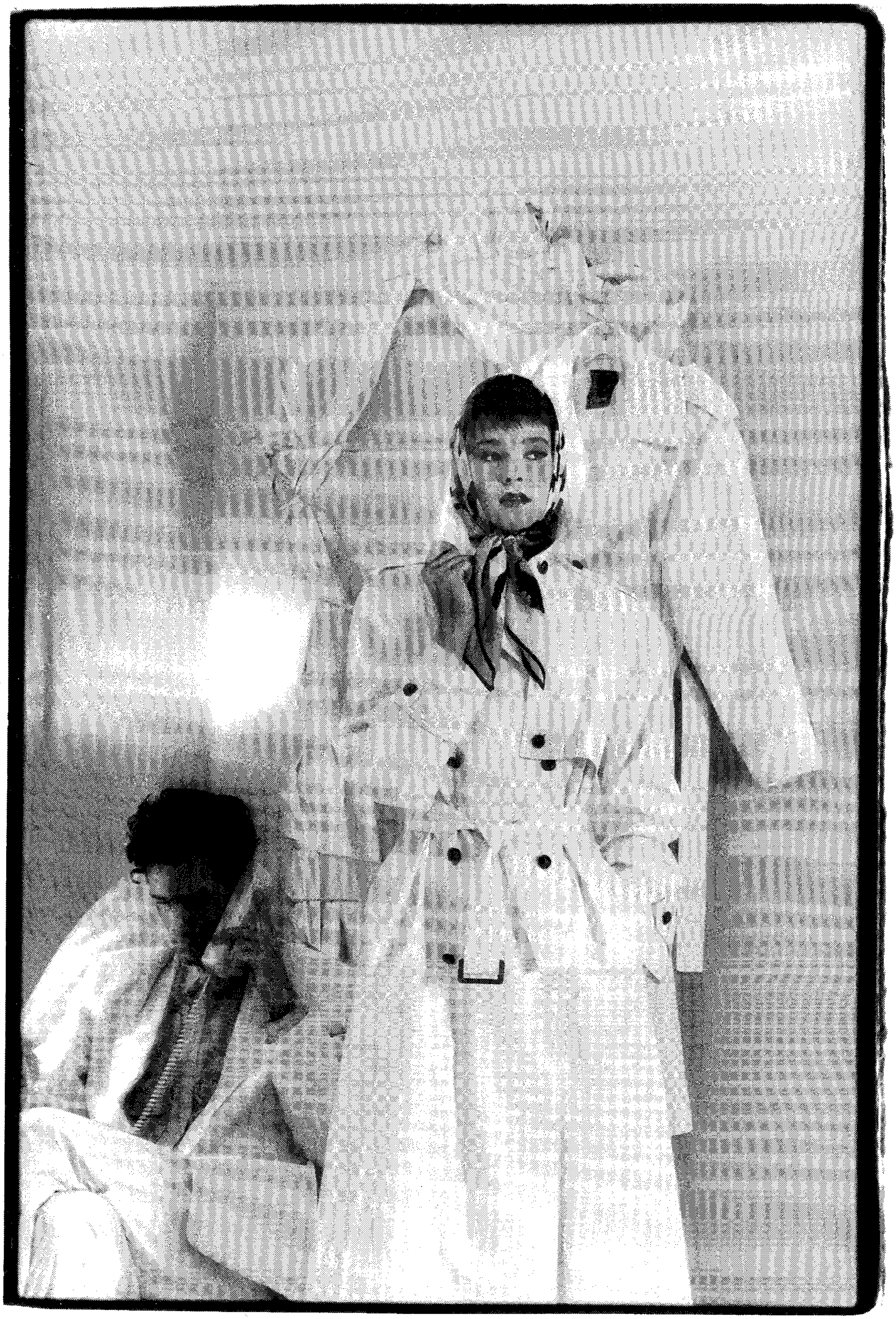
Goldsmith v. *Pin Cab Corporation.* Lillian Goldsmith, 43, sustained injuries to her head, neck, and lower back when she struck her head on the roof of a taxi after sitting on a piece of metal protruding from the backseat. Some months after the accident, she was hospitalized for three weeks for therapy related to her injuries. Her medical bills exceeded $10,000, and her loss of earnings came to almost $6,900. According to Queller, the taxi corporation—self-insured for ten/twenty—refused to pay those expenses, as required under the no-fault law, until it was compelled to do so by arbitration. Goldsmith's lawsuit for pain and suffering was settled for $10,000, paid out in nine monthly installments.

Since most of the large fleets are self-insured, passengers hurt in fleet cabs may expect additional frustration when it comes to recovering damages for their injuries. Self-insured cab companies, like the one involved in the Goldsmith case, do not pay premiums to an insurance company; rather, they post a bond that guarantees to the riding public that all claims will be paid, just as if they carried the minimum insurance required by law. (If the cab company defaults, the bonding company will pay.) But, Queller notes, a self-insured owner "is going to be much more resistant to paying, because it's 'his money.' The fact that he didn't pay premiums all along, he forgets that. All he knows is that you want $10,000 out of his pocket, and he's going to fight you a lot harder than if it were a liability company that had to pay.

"When you finally do settle," Queller complains, "they say, 'We have a cash-flow problem; we need ten months to pay it out.' By the time you'd finish hearings, more than ten months would have elapsed anyway. So you take the payout—it's a practical matter. In the *Goldsmith* case, or any one of these cases, I'd give a check out of my own pocket not to get me involved. It cost my firm over $10,000 in labor; it would have been cheaper to pay her the ten grand myself. These cases are heartbreaking to the client and the lawyer too."

MAKING IT TOUGH FOR THE VICTIM

THESE CASES, GOLDSTEIN INsists, "are not atypical. They happen every day of the week." He should know; in his 35 years as a lawyer, he has handled some 250 taxi-accident cases. In 80 percent of them, he says, the cabs had ten/twenty coverage.



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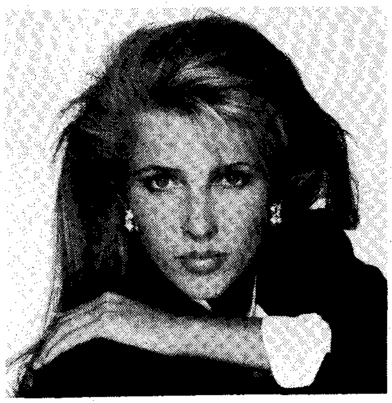

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Here, Queller says, is what would happen: "They would automatically file a notice of appeal. If you win the appeal (which could take two years), they may have the right to file *another* appeal. You gotta *pay* for those appeals—gotta buy the testimony, the records. That's thousands of dollars in disbursements, which come off the top." But you win. "You then have to start supplementary proceedings to garner information about what assets they have—take testimony from the officers, do searches of banks; it's a whole different ball of wax. You don't just get the money because you have a piece of paper. You have to find the assets to know where to send the marshal out to attach them."

Goldstein asks, "Do you know what kind of work this is? Who's gonna pay for this?" *You* are. "These cases are handled primarily on a contingency basis; the lawyer is hired only to sue somebody and prosecute the claim, *not to collect the judgment.*" Queller adds, "You're talking about another two, three, four years of work. To try to get that extra $35,000 could *cost* you $35,000. So in the world of reality, if you've got a $45,000 injury and there's only $10,000 insurance, you take it; you settle, because at least the client gets the money."

And forget about going after the cab's medallion, just in case that seems an obvious move. In the City of New York, a medallion has never—repeat, *never*—been seized as a result of a judgment. The cases simply don't get to judgment; they're settled first. Why? Because the time and legal expenses involved—and the relatively small amount the accident victim would probably realize from seizing a medallion that most likely is mortgaged to the hilt—usually make it foolish to go this route.

WHAT TO DO ABOUT ALL THIS

EIGHTEEN PEOPLE WERE KILLED and 6,293 injured in New York City taxi accidents in 1983. What can you do, besides pray, to protect yourself from harm? Or, if you *are* hurt, how can you increase your chances of getting fair compensation?

Flee the fleets. Riding in fleet cabs *is* more risky than riding in owner-driver or mini-fleet cabs—probably because fleet

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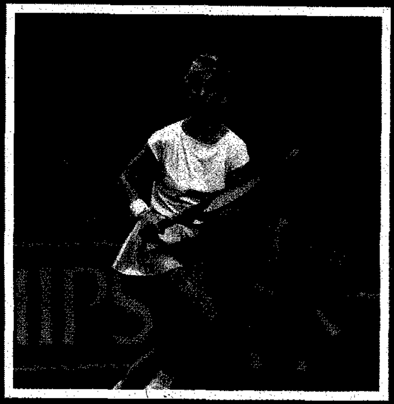

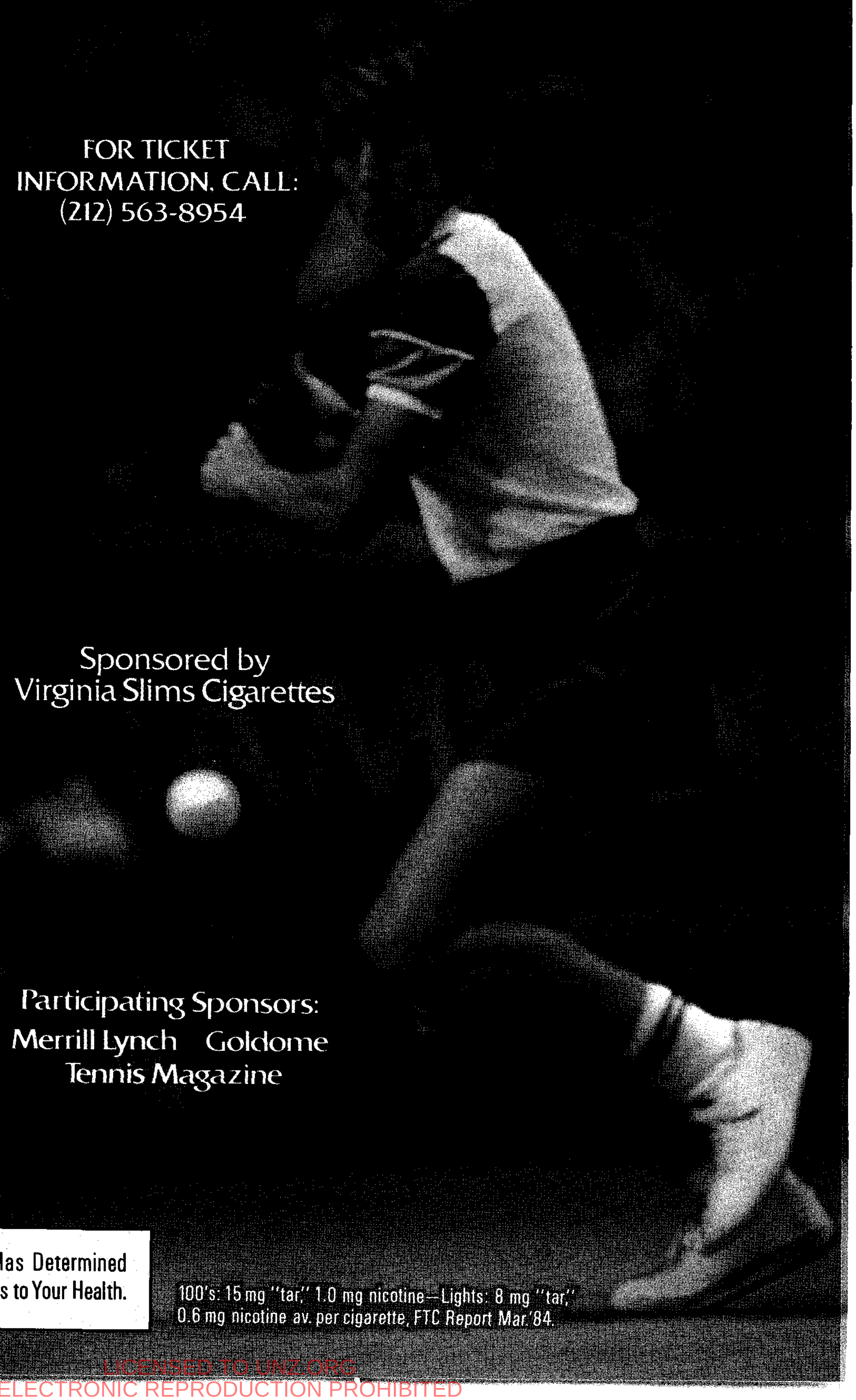

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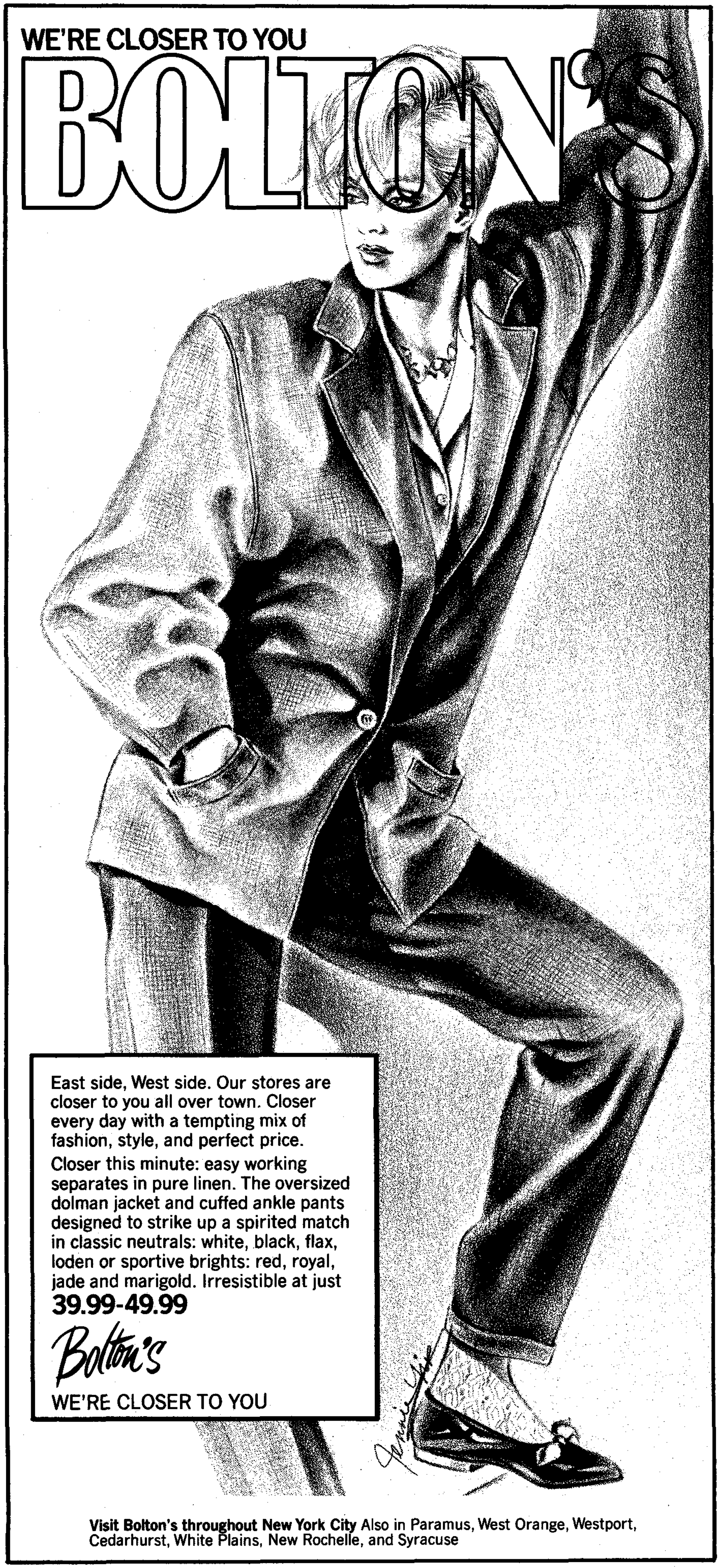

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drivers have no vested interest in the cabs they drive and tend to drive fast to make money to cover the high lease fees they lay out. Even the insurance industry recognizes differences in the safety performance of the various categories (owner-driver cabs are statistically safer than mini-fleets, which, in turn, are safer than fleets) and reflects these differences in the rates charged. The rates for fleets are so astronomical that their operators find it more economical to self-insure. And in non-fleet cabs, you probably won't have to worry about Plexiglas dividers, like the one that did in my lip. Non-fleet taxis aren't required to have dividers, and most of them don't.

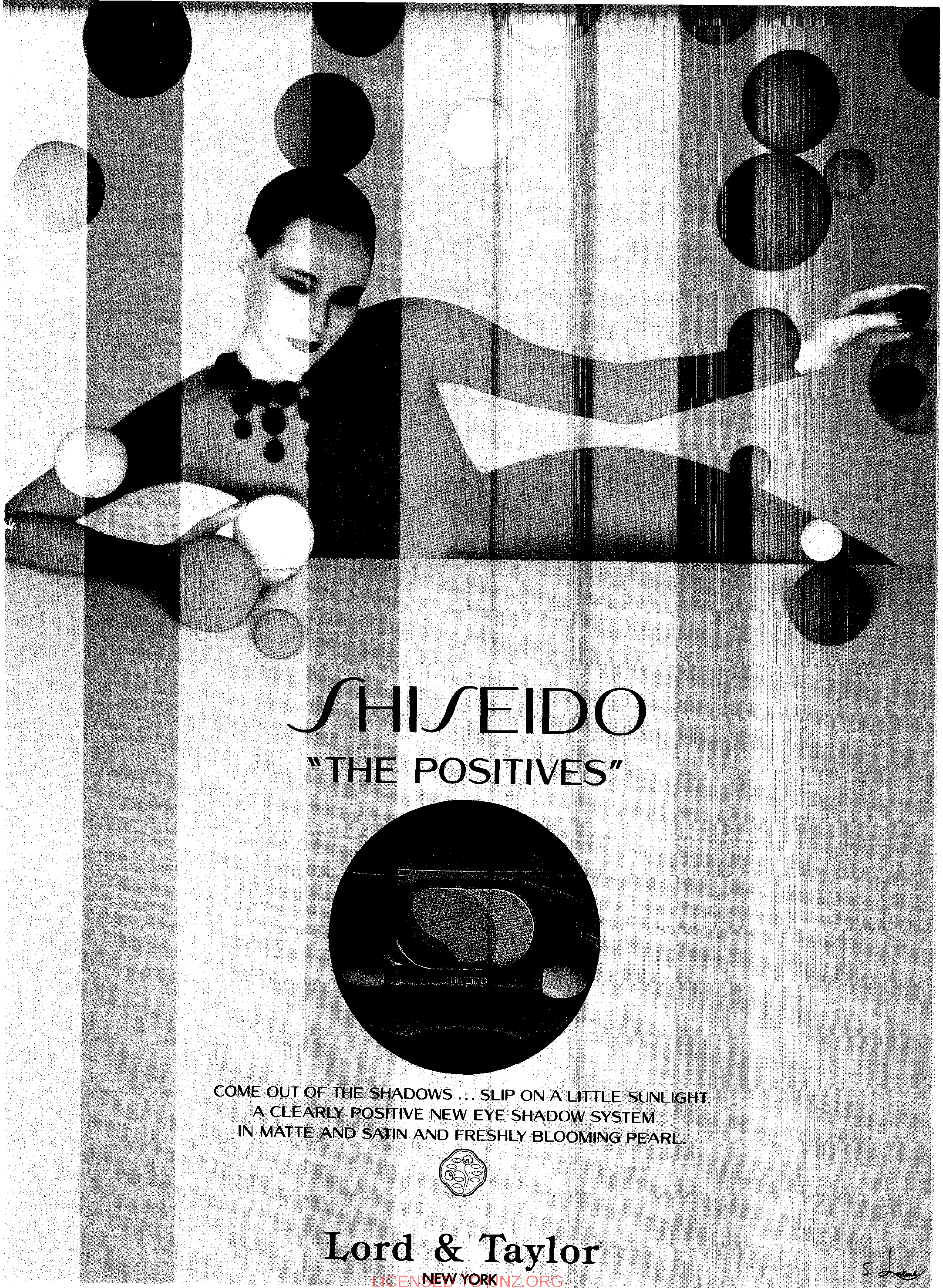
Granted, when you just *have* to get a cab—any cab—you're not going to pass up a fleet taxi. But when you can make a choice, wave the fleet cabs on. (They always have a Plexiglas divider and a notice on their front doors about the additional 50-cent charge at night. Fleet cabs never have ON RADIO CALL signs.)

Speak up. How can you get reckless drivers to slow down? Since their egos are involved, even polite requests sometimes make them step on the gas. The most useful advice I gleaned from cabbies was to *explain* your request—at the start of the ride, when it sounds like a request, not criticism. "People who ask you to go slow (mostly women) always have reasons: They've just been in an accident, they have a headache. It works; if they have a good reason, I'll slow down," says one. (Tip: If you don't have a good reason, make one up.)

Get belted. Many New Yorkers aren't even aware that taxis *have* seat belts. They do—front and back—in accordance with federal law. The problem is, they disappear behind the seats and generally surface only for TLC inspections. Hunt for one, and use it. "I always put on a seat belt when I get in a cab now," says Michael Lenauer, an associate director of the Fund for the City of New York, who broke his nose on the divider when his cab hit another car. "I've gotten out of cabs if I couldn't find the belt."

Buy underinsurance. If you own a car in New York State, you may buy "supplementary uninsured-motorist coverage" (also known as "underinsured-motorist coverage" or "underinsurance"), up to the bodily-injury-liability limits of your own policy. That is, if you carry 100/300 liability insurance to protect others, you are entitled to buy 100/300 in underinsurance to protect yourself in case you're involved in an accident with an *under*insured driver.

Say you have 100/300 liability and the same amount of underinsurance. Say you are negligently struck by another driver who carries only ten/twenty. If you went to court and obtained a judgment against the driver for, say, $100,000, you could



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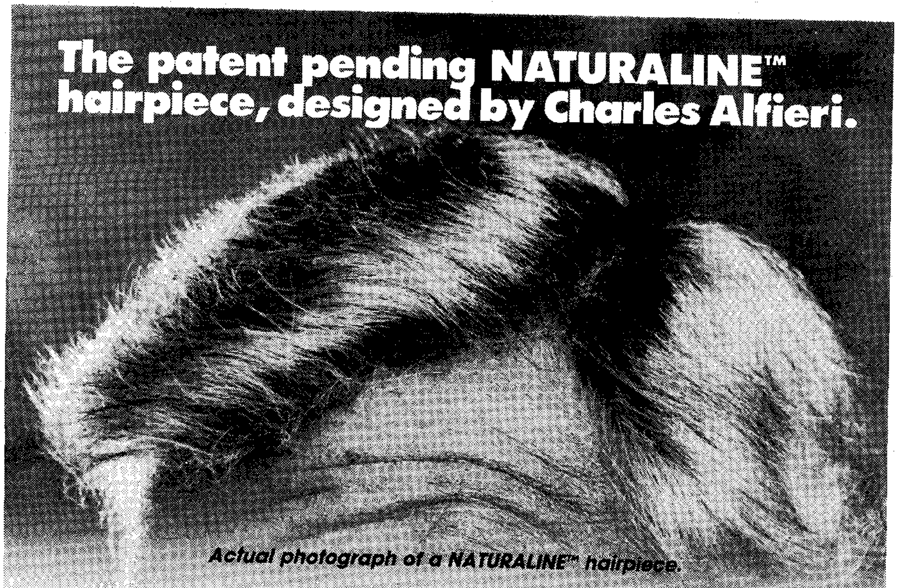

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collect $10,000 from his insurance company and the remaining $90,000 from your own. The key word here is "negligently"; the other driver must be found liable for the accident. If *you* were at fault, you don't get the benefits.

Underinsurance is somewhat expensive (in New York City, $35 to $60 a year per car), but it has the advantage of providing additional protection if you are injured as a passenger *or a pedestrian* in a taxi accident. Underinsurance also protects other family members living in your household.

Get a negligence lawyer—fast. A good one will send an investigator out immediately, before crucial evidence (skid marks, potholes) disappears, and will caution you against saying anything to the cab company's investigator, who is sure to call. Even if you think your cabbie was totally at fault, make sure your lawyer sues the other driver (if there was one). Should a jury find that other driver even 1 percent negligent, you could collect the entire judgment from him, if he is more adequately insured.

Press for change. The minimum liability-insurance requirements for motor vehicles have not changed in New York State since 1957. However, there's a bill before the State Legislature that would increase the minimums from ten/twenty and five to $30,000/$60,000 and $10,000. This legislation (Assembly bill No. 1296, introduced by Helene Weinstein of Brooklyn and awaiting action by the Assembly) was proposed in large measure to protect passengers and pedestrians injured in taxi accidents. Says Weinstein, "The problem is that the people who ride in cabs tend not to own cars, so they don't have car insurance that would help compensate them in case of injury. My bill would raise personal-injury benefits to levels that nearly reflect what those injuries are worth today."

Unfortunately, though the Assembly has passed similar measures introduced by Weinstein every year since 1982, companion legislation introduced in the Senate has never made it to the floor. It has been "held in limbo," according to Weinstein, by opponents who contend that it would push up insurance premiums and as a consequence put more uninsured drivers on the roads.

If you think that 28 years is long enough to go without increasing the statutory requirement, you can help bring about a change by writing to Senate Majority Leader Warren Anderson and also to the Senate Insurance Committee (address for both: The State Capitol, Albany, New York 12248).

The taxi industry boasts about a recent study that found the average hail time for a New York City cab to be five minutes. That's five minutes to think about whether you really want one. ■

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BEST BETS

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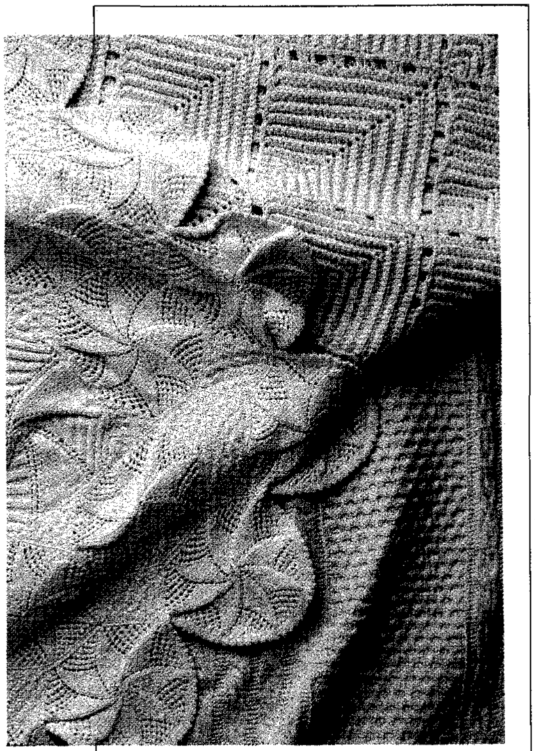
By Corky Pollan

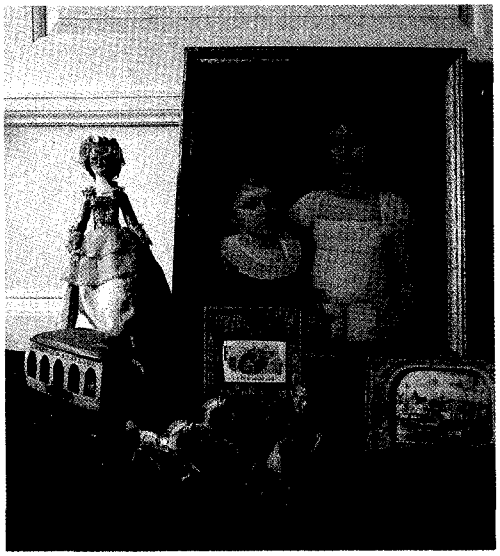


A White to Remember

Those industrious Victorians didn't stop at sweaters and scarves. They busily worked away, knitting white cotton coverlets for all the white iron bedsteads in their summer cottages. And they knit them in the same patterns they used for the sweaters: shell, diamond, star, openwork, ribbed, and cable. Now Laura Fisher has assembled a collection of these beauties, and they look so pristine they're sure to chase off the midwinter blahs—no matter what your bed. Some are small enough to use as throws, others large enough for king-size beds ($175 to $595).

LAURA FISHER/*Gallery 57 at the Manhattan Art & Antique Center/1050 Second Avenue, at 55th Street/838-2596*

These Schoolish Things



Our children's right to play with toys, games, and books created just for them is something we take for granted. But Colonial children assumed grown-up obligations at an early age. There were no books, few toys, and no time to play. Only after the American Revolution was a stage of life called childhood recognized. The New-York Historical Society's exhibition celebrating the 275th anniversary of the Trinity School (Manhattan's oldest continuously operated school) traces this changing perception of children. And it does so with a fascinating assemblage of primers, toys, diaries, games, and books. There's even a reproduction of a schoolroom, complete with quill pens, 1940s desks, and textbooks. But it's in the collection of paintings, drawings, and photographs that children's changing role is most clearly manifest—from their stiff formality in the early portraits to their exuberance in the later ones.

"CENTURIES OF CHILDHOOD IN NEW YORK"/*The New-York Historical Society 170 Central Park West, near 76th Street/873-3400/February 28 through August 25*

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New tastes from all over have invaded the city. From New Zealand come honey-sweet Prince melons the size of ostrich eggs (about $4 a pound); from Florida, date persimmons ($6.50 a pound)—try them puréed with crème fraîche. Or try the French sarments du Medoc, chocolate twigs flavored with orange, lime, or mocha ($4 a box). From closer to home, there are Raoul's lean pork sausages touched with Provençal herbs ($3.25 a pound), Christel's mini-pies of venison, mushrooms, and wild lingonberries ($9.50 each), and D'Artagnan's galantine de foie gras au confit de canard, a luxurious paté made with silky New York–duck foie gras wrapped in tender duck meat ($40 a pound). **—Colette Rossant**

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Photographs: top, Daniel Quat; left, Tom McCavera; right, S. Baker Vail (glass bowl and platter from James II Galleries).

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Movies/David Denby

MURDER, HE WROTE

"...*The Mean Season* is never dull, it has an attractive hero, but the movie is almost as manipulative as its psycho killer..."

The Mean Season, A THOROUGHLY schizoid thriller about journalism and murder, begins promisingly enough. Malcolm Anderson (Kurt Russell), a star crime reporter on the "Miami Journal" (i.e., the Miami *Herald*), steps off the red-eye from Denver, unshaven and tired, and is handed an assignment by the city editor. It's a routine murder: A teenage girl has been shot through the head. Malcolm doesn't want the assignment. He's tired of seeing his name appear in the paper next to pictures of dead bodies. Yet the editor (Richard Masur), a Machiavellian type who knows how to use flattery and guilt (You're the best—don't let me down or I'll kill you), cajoles him into it, and once Malcolm is on the job, his instincts take over. He runs after the story like a madman, because that's the only way you get the story.

The director, Phillip Borsos (*The Grey Fox*), and the screenwriter, Leon Piedmont, adapting John Katzenbach's novel, *In the Heat of the Summer,* capture the edgy, combative atmosphere of the big-city newsroom, and Kurt Russell brings the right combination of relaxation and tension to the role. I hated Russell's mean-macho bit in John Carpenter's *Escape From New York* and *The Thing.* Russell spoke in a gravelly voice that seemed like a put-on—more a display of high testosterone levels than a usable voice—and his acting was constricted and monotonous. In *Silkwood* and *Swing Shift,* he provided modest, quietly self-assured support for Meryl Streep and Goldie Hawn; he was good, but we could feel that he needed to break loose.

Russell, who was headed for a career as a baseball infielder before he injured his shoulder, is compact and strong, and he moves like a bullet; in *The Mean Season,* he's exciting when he jumps—without any seeming transition—from a relaxed sprawl to violent movement. (He leaps like a second-baseman covering the middle of the diamond.) Russell makes Malcolm a man who lives by his instincts and his feelings, who slams through his job without thinking things through. He's the American as existential hero—intelligent, brave, careless—attractive, in part, precisely because he's so unreflective. If his mood is sour, he tells his boss he's quitting, but he's vague about the reasons. All along, he's known how to do his job without knowing why he was doing it—a state of mind that characterizes about half the journalists in the world.

The plot is rather nastily contrived to push this swashbuckler over the edge. Malcolm writes up the murder, and the next day, the killer calls and compliments him on his prose style. Fair reward for a writer's vanity! A sardonic, teasing, dauntingly intelligent man, the murderer says he plans to kill four more people and proposes regular phone conversations. He doesn't speak of a deal, but it's a deal he offers nonetheless; he will provide the "news," and give Malcolm the first shot at it, in return for—what? Glory in the media? That's the inescapable conclusion. *The Mean Season* is a parable of American ambition: Led by his desire for a good story, Malcolm gets trapped in a situation that becomes more and more crazy and degrading. He's in effect collaborating with a psychotic publicity hound, yet he's so excited by the story that he can't pull back. Even the police want him to continue: He provides their only link with the psycho.

Deadline: *Kurt Russell and Mariel Hemingway in Phillip Borsos's film.*

Malcolm's situation is ambiguous, though perhaps not as ambiguous as the movie makes it. Even if his refusal to write about the killer couldn't stop the man from shooting people, Malcolm could refuse anyway as a matter of honor. And maybe, just maybe, his stand would inspire the rest of the local media not to cover the acts of a man who may commit crimes in order to become famous. But Malcolm doesn't refuse, and the clever killer, who understands the instincts of journalists all too well, knows that he never will. In its sensational and muddled way, *The Mean Season* gets at something corrupting in the media's assumption that a newsman must always cover the story.

While you're watching the picture, the feeling of a muddle is certainly uppermost. Malcolm (to my eyes, anyway) is dead wrong, yet the movie is hardly framed as a moral inquiry. Quite the contrary. As played by Russell, Malcolm is so attractive a figure that we get caught up in the danger and excitement of what he's doing. We root for him to get his story and somehow to bring the killer to justice at the same time. Indeed, when his girlfriend, Christine (Mariel Hemingway), starts lecturing him on his responsibilities, she merely seems like a prig. At least that's the effect of Mariel Hemingway's dreary performance. Hemingway, fast becoming the most humorless actress in America, leans forward confidentially and issues her disapproval in a stern whisper, and instead of thinking, "Yes, she's right," we wonder what she's

Photograph by Steve Shapiro/ Gamma-Liaison.

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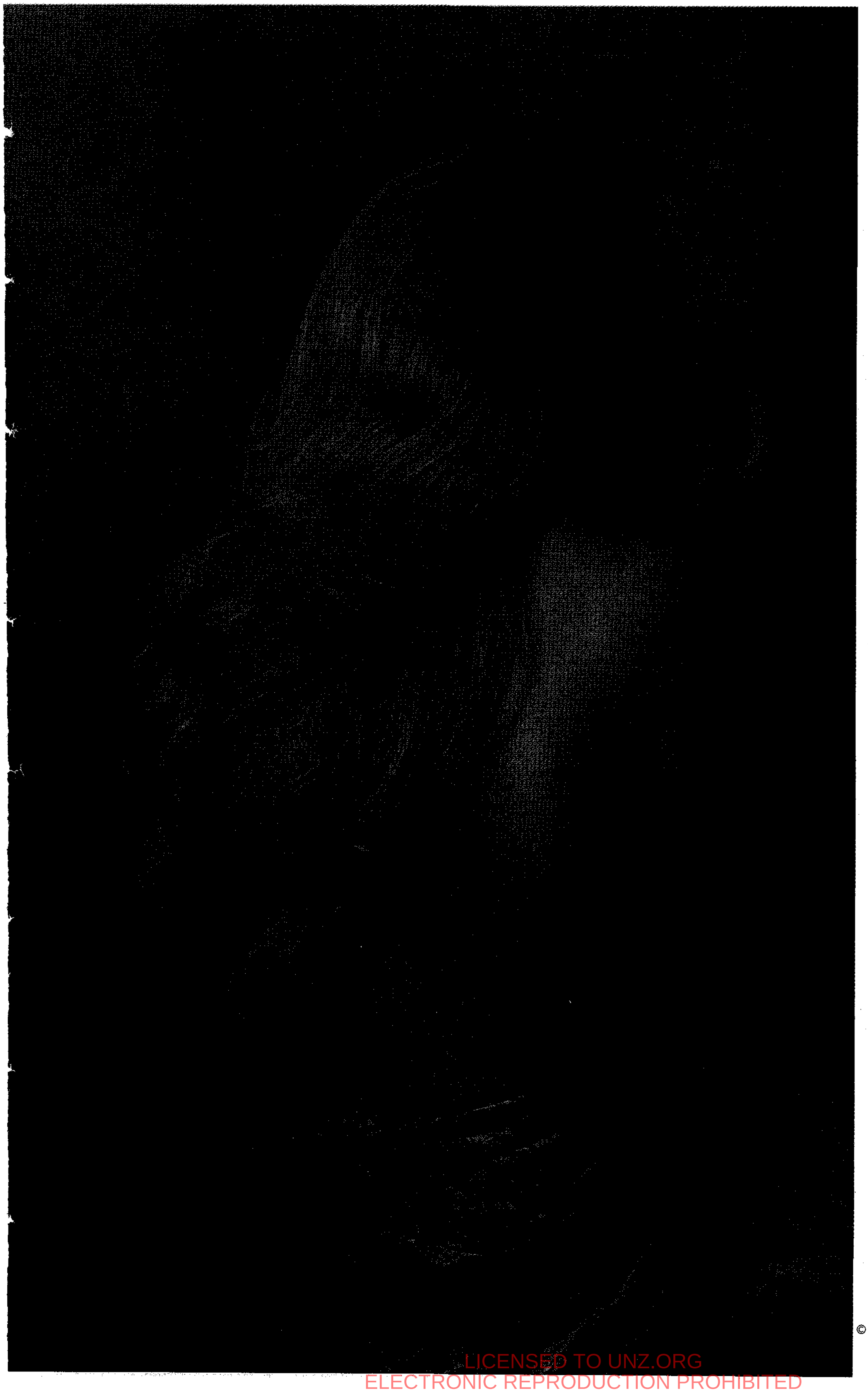

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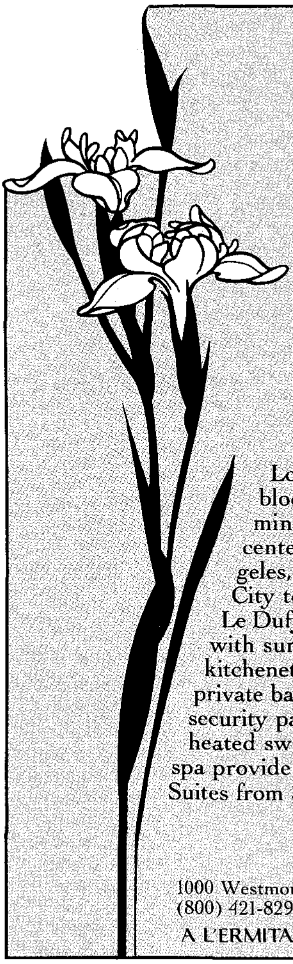

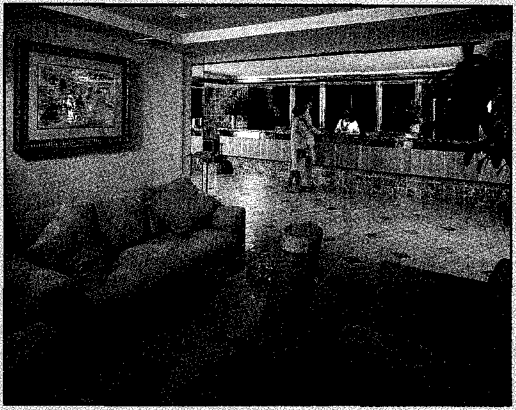

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Shooting Stars

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doing in the same house with this man. Her Christine, an elementary-school teacher, looks at Malcolm as if she'd never understood the least thing about him, as if she'd never shared the exhilaration of his work for a second. Her dull, obvious moral certainties help discredit the movie's serious criticism of the press.

The Grey Fox, the first film directed by Phillip Borsos, was a Western marked by an unusual gravity and reticence. An Australian who moved to Canada as a boy, Borsos, a documentary filmmaker by training, scorned the clichés of conventional dramatic effectiveness. Yet Borsos never came up with an exciting dramatic rhythm of his own, and although the picture was extremely beautiful, it was also studied and even a little complacent. *The Grey Fox* won awards but never took off commercially.

Alas! Borsos has learned his lessons too fast and too thoroughly. *The Mean Season* is full of the kind of thriller touches that hack American directors specialize in — a shadow creeping up on a woman in a shower, doors portentously opening and closing in the wind, false clues and misleading implications. The movie plays nasty tricks on the audience: After the killer captures Christine, we're teased with the possibility that she may be dead. *The Mean Season* is almost as manipulative as the psycho himself; its cheap little games hardly belong side by side with high-toned attacks on opportunism in the press.

Borsos does his best work capturing the sinister landscape of the swamps (there's a thrilling sequence in the Everglades), and he marvelously conveys the sultry humors of Miami in the spring. The weather is truly oppressive; it seems to have seeped into the characters' souls. Borsos has talent—the film is certainly never dull. But like Fred Schepisi, another talented Australian-born director, he may not know when his material is good and when it's trash. In the end, *The Mean Season* is a conventional thriller that exploits the issue of journalistic ethics as a way of working up some steam.

In brief: Into the Night, A LOS ANGELES thriller, was made by people with absolutely nothing on their minds. The picture starts slowly and never really gets going, and by the end, you feel you've been watching a meaningless expense of energy, without style, without wit, without even the cynicism necessary to give the audience a low good time. Michelle Pfieffer is interesting as a smart, amoral stunner who has always depended on men to carry her through; Jeff Goldblum, in his first starring role, speaks in his customary slow, dreamy, self-preoccupied style—only this time there's no reason for it. The director, John Landis, hasn't provided a comic context for Goldblum, and he just seems out of it. ▬

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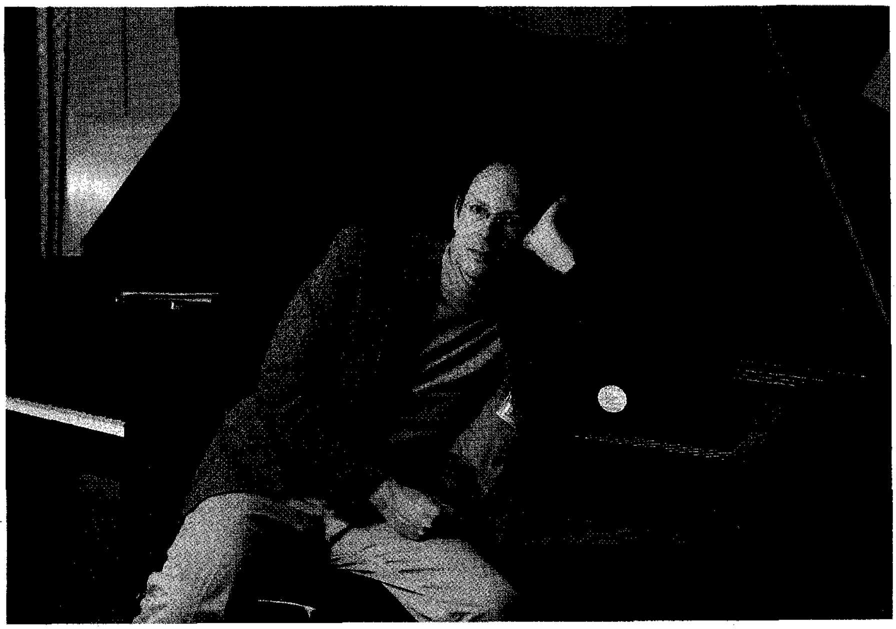
THE REAL THING

"...Steven Lubin's specialty is the shy, devastatingly articulate fortepiano; WNYC's is stimulating music, as in its 'Americathon'..."



Lubin and instruments: *With this dedicated, in-demand pianist, the medium is the message.*

Steven Lubin, NOW IN HIS FORTIES, HAS persevered and prevailed. To judge from all the important career indicators—frequency of concert appearances, growing audience attendance, record-company interest, feature stories on the Sunday-supplement arts pages—Lubin has become one of New York City's more in-demand musical citizens, and good for him. This musician's specialty is the fortepiano—that shy, dulcet, but devastatingly articulate predecessor of the modern concert grand—and he recently gave an instructive and musically persuasive demonstration of its charms at the Metropolitan Museum of Art: Mozart's A-minor Sonata (K. 310) and Beethoven's "Pathétique" Sonata, both performed on a replica of an Anton Walter fortepiano, originally designed and built around 1785. Just to prove that he is not exclusively preoccupied with musicological matters, Lubin followed that provocative juxtaposition with Schumann's *Carnaval,* played on a powerful up-to-date instrument that Horowitz would recognize.

Why it has taken so long for Lubin's talents to be appreciated is hard to say. I imagine his career might have moved more quickly had he been lucky enough to have been born in Britain, where performers who specialize in period instruments are given enthusiastic encouragement as a matter of course. English musicians also have a better chance to make recordings that will be promoted internationally, since the classical-record industry is still centered in London and to a great extent ruled by British tastes. Come to think of it, most anyone who captures the fancy of London's chauvinistic and indiscriminating musical press can make tons of records and be catapulted into an international career. Look at the Metropolitan Opera, for example, which has been virtually transformed into a western branch of Covent Garden.

At any rate, Lubin is a busy man just now, both as a solo recitalist and as the leader of his own authentic-instrument ensemble, the Mozartean Players. Time permitting, he also lectures and writes on any number of topics relating to the keyboard, combining his Juilliard training in musicology, his practical experience as a performer, and a breadth of culture that too many musicians lack (how many pianists have taken four years off to study philosophy at Harvard?). I believe that any attentive listener will instinctually respond to the wonderfully civilized manner in which Lubin blends his various disciplines on his recordings, especially the series he has made for Arabesque: two discs of Haydn trios (8123 and 8126); Mozart four-hand sonatas with Anthony Newman (8125); the Mozart Concerto in A, K. 488, coupled with Haydn's Concerto in D. Hob. XVIII, No. 2 (6510); and Mozart's "Coronation" Concerto with the solo "Ah! vous dirais-je, Maman" Variations (6524). These valuable records easily establish Lubin's credentials as one of today's most accomplished and engagingly communicative fortepianists.

Lubin's Met Museum recital was apparently designed to convince doubters that the fortepiano has a greater expressive potential than some would suspect, a range that can accommodate not only the stormier passions of Mozart but the youthful Romantic surgings of Beethoven as well. Both the Mozart A-minor Sonata and the Beethoven "Pathétique" are deeply tragic works, and listeners used to hearing them played on a Steinway will have to readjust their aural expectations drastically. To my taste, the Mozart sonata sounds even more painfully tragical on the fortepiano—this is bitter music of smothered anguish and teardrop delicacy. Beethoven, though, takes more getting used to, and even Lubin's ferociously dedicated performance could not quite conjure up sufficient power. The results only reminded me of how frustrated the composer was with a fortepiano's inability to duplicate the imagined sounds of his inner ear.

I was also not entirely convinced by Lubin's *Carnaval,* which seemed almost as willful as Rachmaninoff's famous recording but without the same sort of grand rhetorical gestures that can intimidate a dissenter into submission. Someday, though, Lubin may surprise us all with a performance on an 1830 "Schumann" piano and make his vision totally convincing. In fact, that notion opens up a fascinating prospect for recitals of the future: a conventional Bach-to-contemporary program, but each piece played on the "authentic" keyboard instrument for which the music was composed.

LISTENING TO WQXR AND WNCN THESE days, as they frantically and cynically compete for the yumpy audience, is enough to make anyone hurl an FM radio into the Hudson. Both of these once honorable classical-music stations have shamelessly diluted their programming policies to attract the lowest, most uncar-

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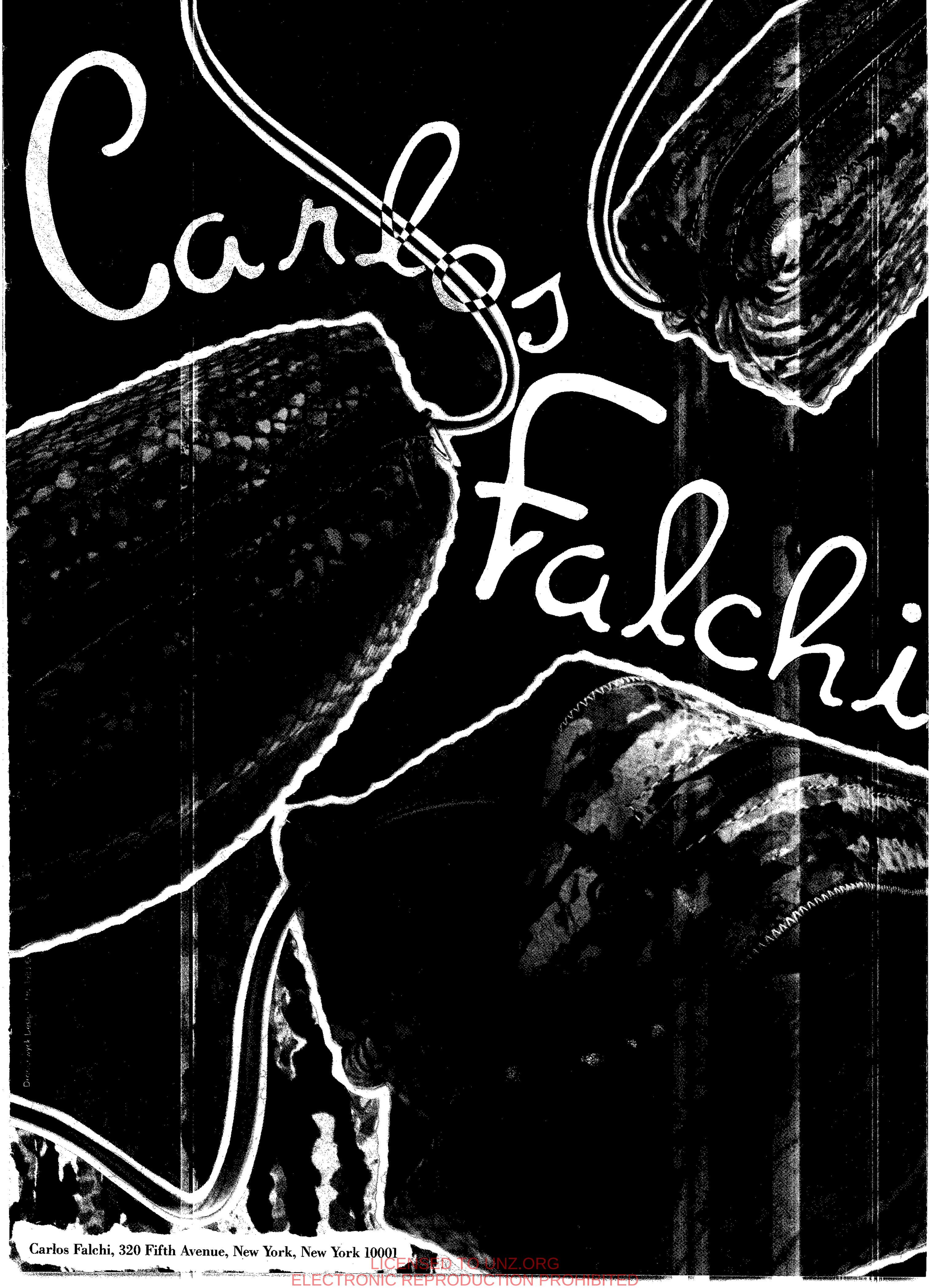
ing common denominator of lazy listener, types who prefer innocuous musical wallpaper to real musical experiences—even late Beethoven is now considered alienating, unpleasantly raucous, and suspiciously left of center. Nothing unfamiliar or thought-provoking from either the past or (God help us) the present must disturb the comforting easy-listening formulas—WNCN has even banned Bartók from the airways. Worse yet, WQXR's revoltingly hearty classical disc jockeys, with their phony back-slapping camaraderie and stomach-turning clichés, debase whatever good music they do manage to play.

Well, at least there is still WNYC, never more stimulating, surprising, valuable, or absorbing than during its nine-day **American Music Festival,** an annual event in February for the past 39 years. I could not even begin to hear all the good things promised during the course of the festival, but I did catch Tim Page's "New, Old and Unexpected" broadcasts, heard every weekday at three in the afternoon. Page nearly always latches on to some wonderfully imaginative ideas that he develops with wit, style, and resourcefulness, all helping to create two hours of compulsive listening. As part of WNYC's Americana week, he prepared three particularly apt programs: how changing musical fashions have altered our perceptions of Stephen Foster's familiar songs over the past century; an intriguing concert of contemporary American love music on Valentine's Day; and two programs devoted to tapes of talented young musicians who performed as finalists in past Carnegie Hall/Rockefeller American Music Competitions.

The main event of WNYC's celebration, though, took place at the New School Auditorium—"Americathon '85," a full day of performances and discussions by American composers, free to those who could go, and broadcast live for anyone who preferred to listen at home. These marathon concerts seem to get better every year, primarily because no one has any stylistic axes to grind, gripes to air, or private causes to promote—the only goal is to show the richness, variety, and vitality of American music, or as much of it as can be crammed into one day. Nancy Shear kept the proceedings moving smoothly and initiated one lively discussion after another by asking each composer intelligent, right-to-the-point questions. I could hear only the afternoon segment, but those five hours, profitably spent listening to the music and words of William Schuman, Tania León, Scott Johnson, Joan Tower, the jazz group Sphere, Richard Adler (singing a medley from his *Damn Yankees*)—yes, even Philip Glass—suggested that similar Americathons could run indefinitely without using up the worthy material. ■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THE BORROWERS

"...Robbins's clever *Eight Lines* suffers from too much Balanchine quotation. Panov's *Three Sisters* is a misreading of Chekhov..."

Dots of pigment and energy: *Lavery and ensemble in City Ballet's* Eight Lines.

IN *Eight Lines,* HIS LATEST WORK FOR THE **New York City Ballet,** Jerome Robbins sees the universe through the eyes of a space traveler paused briefly for observation at a fixed point in an interplanetary journey. The stage of the New York State Theater is masked in white—floor, cyclorama, and translucent side curtains—so that it looks even more vast and bare than usual. The figures in the dance are dressed in sleek unitards of brilliant color—chrome yellow for the girls, cerulean for the boys; the principals are in black (Sean Lavery), red (Kyra Nichols), white (Ib Andersen), and electric blue (Maria Calegari). Little dots of pigment and energy in limitless space, they appear to move according to a logic too profound to fathom. Their activity—sharp, decisive, unpredictable in pattern—is the sort over which, it seems, individual human will has no control, indeed no effect; like all workings of nature, it is neither terrible nor benign, it just *is.* Steve Reich's music (an orchestrated version of his *Octet*) might be the music of the spheres, endlessly reiterating the same phrase with infinitely small variations.

At the beginning of the piece, Robbins anatomizes familiar moves by freezing them in space or extending them in time. The quintet in yellow performs a string of isolated gestures; Nichols and Lavery execute an adagio in motion twice as slow as might be expected. Andersen's long solo assigns fleet classical activities to the legs in contrast to a cryptic language for the arms that might be a series of incantations or signals. Calegari, who appears last, acts as a kind of organizing deity (as she is in the "Choleric" section of Balanchine's *Four Temperaments*); the company clusters and whirls around her, supporting her on point and raising her aloft. Whether they are touching or separated by vast amounts of space, the contact among the figures is divinely impersonal, as if the air that surrounds them were too pure and cold for human messages.

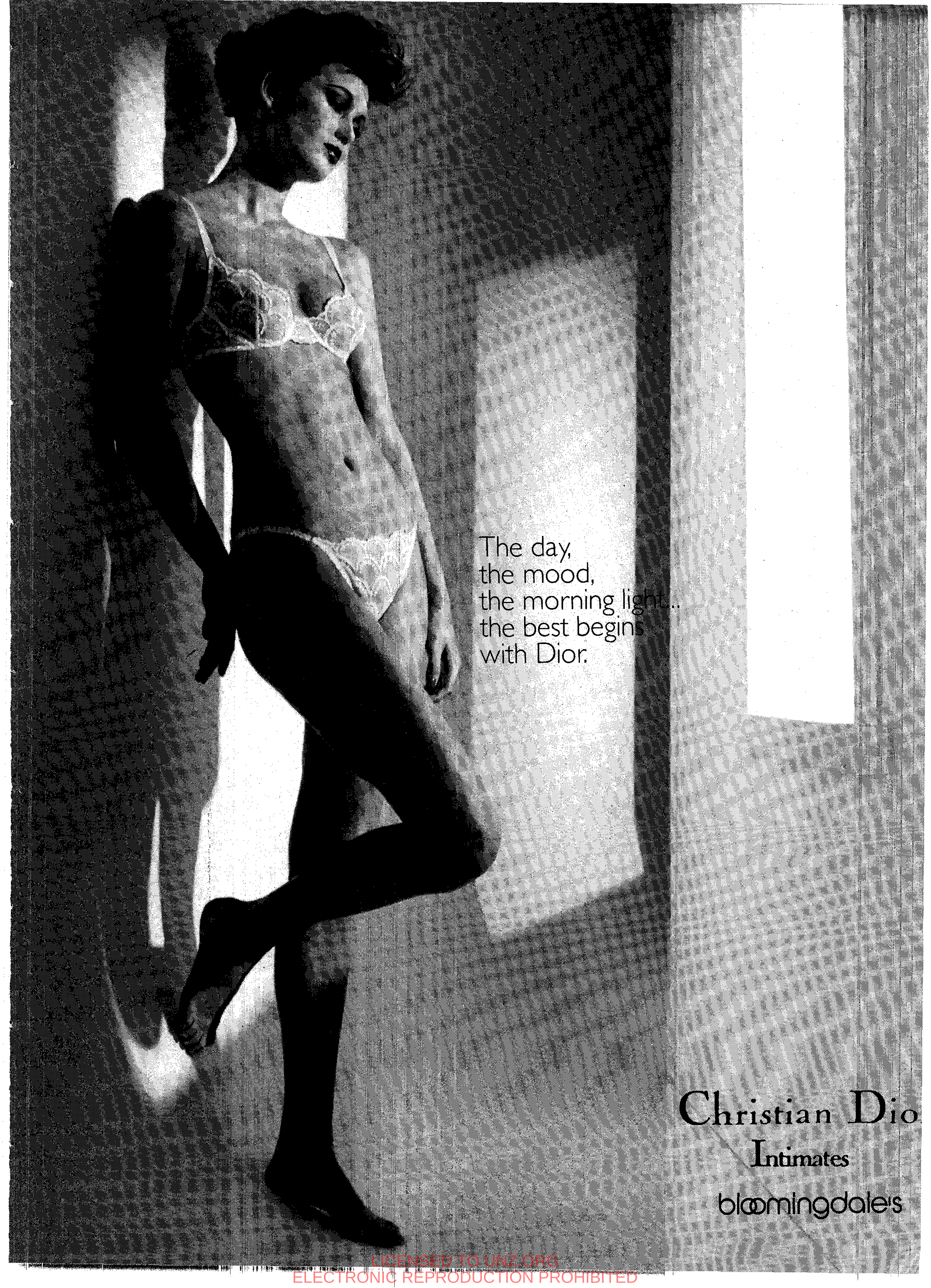
The ballet suffers from too much Balanchine quotation; the viewer is continually subjected to little stings of déjà vu. Here is the fellow stooped over, sweeping the air with his arms, from *Baiser de la Fée;* there the cheeky prances from *Rubies,* the crooked arms from *The Four Temperaments.* When the curtain rises on the five girls in yellow, we're seeing the opening tableau of *Stravinsky Violin Concerto;* the final patterns for the assembled company recall those of *Symphony in Three Movements.* These references to the master are like a tic; Robbins has said it is unconscious (not a snobbish appeal to those in the know), but it is nevertheless annoying.

This is a minor flaw. I'm afraid, handsome though the ballet is, that there is a greater one. I can't help seeing the whole thing as a glamorized, easy-to-take version of postmodern dance, much as the 1983 *Glass Pieces* was. Although *Eight Lines* is, ironically, far more inventively crafted than most avant-garde work, it lacks the weight, the seriousness, the truth, if you will, that comes when one doggedly pursues a difficult idea to its limit. Robbins takes the discoveries of the postmodernists and manipulates them, no doubt as cleverly as anyone ever will, for theatrical effect.

Another Robbins ballet, the 1953 *Afternoon of a Faun,* served as the vehicle for the return of the company's youngest principal, Darci Kistler, who had been absent from the stage for two years because of injury. A brief encounter between a pair of budding dancers in a ballet studio—as shimmering and evanescent as the Debussy score to which it's set—the piece would seem to have been a perfect choice for the occasion: poetic, and not too taxing technically. But Kistler, who at fifteen turned in a ravishingly poetic *Swan Lake,* looked merely bemused here, as if she had been told *Faun* was about something impalpable but hadn't figured out for herself what it was. Through a combination of maturity and inactivity, her coltish body has fleshed out, so that she no longer looks like an adolescent, and it may be that she was never meant to dance adolescent roles. I, for one, long to see her in *Liebeslieder Walzer,* Balanchine's meditation on grown-up love. And her partner ideally would be Alexandre Proia, the most skilled, graceful, and emotionally stirring dancer to have entered the company in some time.

REREADING CHEKHOV'S *The Three Sisters* before I went out to Brooklyn College to see the **Royal Ballet of Flanders** in Valery Panov's evening-length ballet on the subject, I wondered how the play could be translated into dance. Its plot is slight; there's just enough action to give occasion to the characters' poignant utterances about the human condition. Its theme—of unfulfilled longings, disappointed hopes—is incapable of being expressed in movement by any but the most sensitive choreographer (the Ashton of *Enigma Variations,* for example). Panov, who has also fearlessly choreographed *War and Peace* and *The Idiot,* has a melo-

Photograph by Steven Caras.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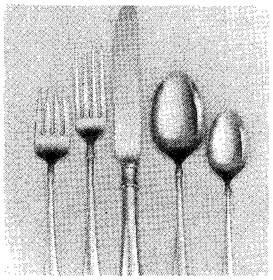
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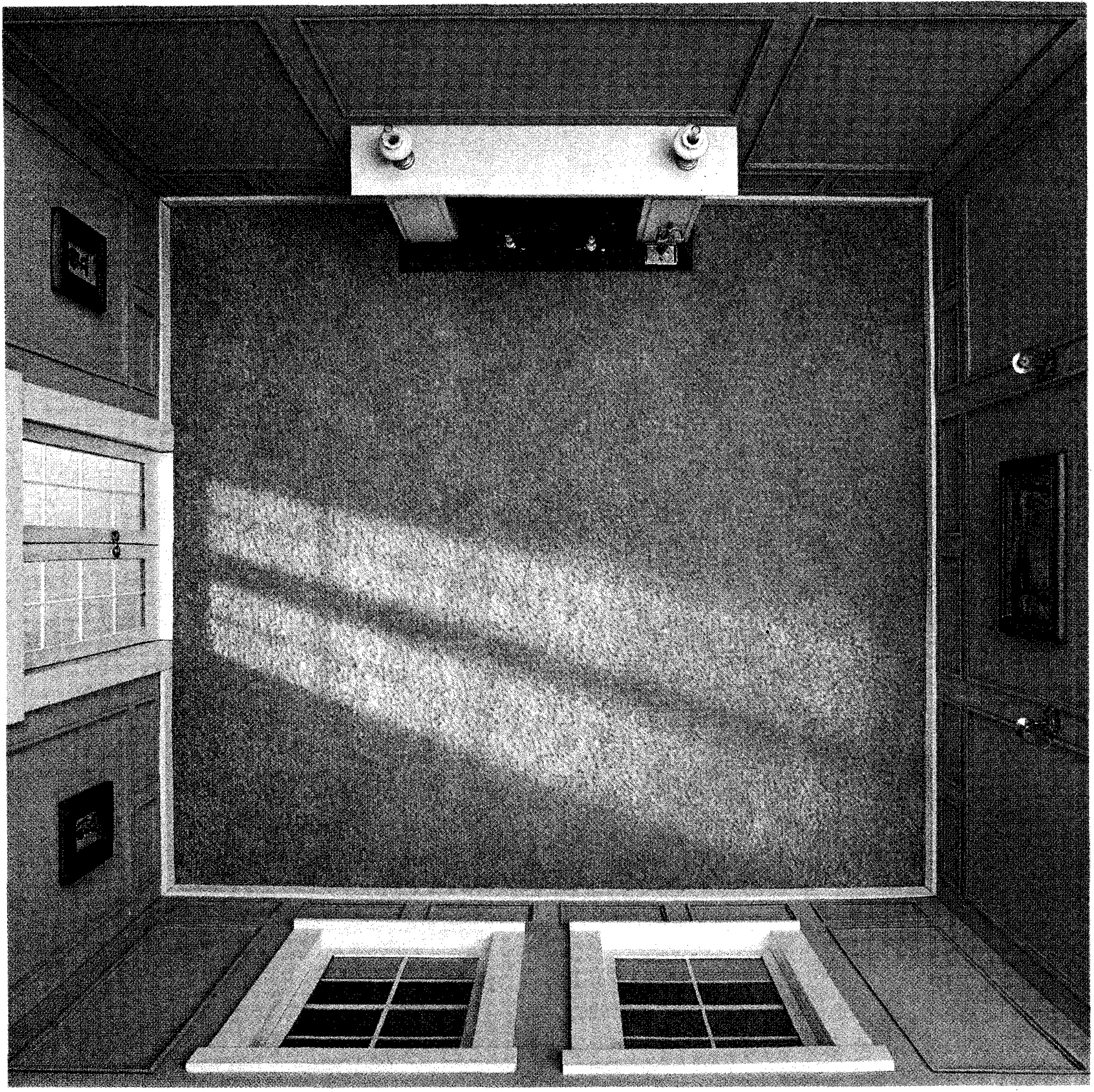
dramatic imagination and cheerfully vulgar taste. He works his way out of the dilemma proposed by the play by ignoring most of what is implicit in it and a good bit of what is explicit, and by cavalierly abandoning his proper medium, movement, and annexing words whenever he pleases.

According to Panov's misreading, the plot turns on the Prozorov siblings' ill-fated romances: naïve brother Andrey's with Natasha (here caricatured as a cunning whore and publicly caught twice *in flagrante delicto*); Masha's illicit one with Vershinin (though we're not correctly shown why her husband drives her to adultery); and young Irene's with Baron Toozenbach—mutually ardent—which ends in the latter's death in a duel. Leaving aside for the moment the skewing of Chekhov's message—that it is life itself, not particularly love, that defeats us—Panov has willfully wrenched Irene's situation into a conventional romance: lovely young thing adores perfect man, who is killed by a villainous rival. (Panov has this Soliony stalking around as if he were playing Iago.) In the original, readers will recall, a particular point is made of the baron's being ill favored and of Irene's resignation to a marriage with him, although she doesn't love him. If wreaking havoc on the plot were not enough, Panov distorts the play's imagery too, blithely hauling in a flying bird to express the notion of freedom.

As for the movement Panov has worked up and set to scads of Rachmaninoff, it is banal whenever it is not busy being grossly flamboyant. The violent displays in what purport to be duets of romantic passion (the beloved as a flying pretzel) deserve to be snapped up by the Ringling Bros. Olga (who has no beau) gets to do a solo of loneliness, and Irene (who is the prettiest and is played by Galina Panova) gets to do a solo of eagerness-and-vulnerability. Both of these would be embarrassingly sentimental and overwrought were it not for the dignified sincerity of the dancers.

The talking is the worst of it, though. Once the dancers start to explain themselves and their doings in words, their dancing, which should be metaphoric, appears realistic, even literal, with ludicrous results. "I'm so happy, so happy," one fellow cries, and launches into a spate of frisky little leaps as if his flying feet were meant to be exclamation points. There's no point in saying much more (unless one wants to complain about the unspeakably coarse treatment of the peasant-servants). Panov paints garishly in blood red and inky black matters Chekhov laid out in shades of luminous gray. For a choreographer of his sensibilities, a symbolic longing to return to Moscow is inevitably rendered as a cheap-fare excursion with a free pass to the carnival. ■



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INTERMINABLE INTERLUDE

"...For all their unutterable dreariness, the characters become family to you; you scrutinize them with appalled curiosity..."

THE LESS SAID ABOUT **Strange Interlude,** the play, the better. O'Neill was a good sea playwright in his early phase, then bloat and clumsiness set in for a long series of plays of which this was one of the longest and least digestible, and then there was that final blaze of glory in which he became great. The current revival comes to us from London, where our own *Times*'s critic unfortunately praised it, so it was inevitable that some producer who could read would bring it over. It is cut down to a mere five hours, including two all too evanescent fifteen-minute intermissions, and except for some funny lines in Parts 2 and 3 (Part 1 is a desert), it is all bloody awful. There are asides revealing the characters' hidden thoughts (just think how much time could be saved by turning them into electronic surtitles!), there are thumpingly poetic soliloquies (the nearest O'Neill gets to poetry here is the line "Damn Sam!"), and there is dialogue full of rumination, pontification, and recrimination, all of them equally unpalatable.

But there is also something else. As in a very long novel, so in this play: If you stay with a bunch of characters, however scurvy, long enough, you become involved with them. Even though the play's four main personages are mostly running in place, you eventually develop a certain love-hate for them. You end up scrutinizing them with the same appalled curiosity with which you observe the shenanigans of your relatives. So, for all their unutterable dreariness, Nina, Charles, Ned, and Sam become family to you, though whether that is the ultimate triumph of the playwright or of inertia is a moot point.

That leaves the production. Keith Hack has directed with the same kind of dogged determination that has made him not change his name, in Voytek's desolate but at least easily shiftable sets. Actually, set: clapboard all around, with cloud projections as far as the eye can see, and a few unsightly sticks of furniture shuffled about in front. Deirdre Clancy's costumes are effective, though I am not quite convinced of their always being in period, and Allen Lee Hughes's lighting does what is required. The minor roles are played by American actors, among whom Elizabeth Lawrence, as Mrs. Evans, and Patrick Wilcox, as the boy Gordon, are creditable, and the rest a collective pain. The main quartet are holdovers from the British cast.

English actors have trouble with American accents, and here only James Hazeldine (Sam) manages to sound truly American, except with words ending in *or* and *ore.* Edward Petherbridge brings off some sort of stylized American accent, but inasmuch as he is playing Charley, a character of uncertain masculinity, he seems to have modeled his speech on Franklin Pangborn's crossed with someone else's (I cannot quite put my finger on whose) with an unfelicitous, singsong result. Brian Cox (Ned) speaks an American with generous admixtures of Scots and North Country, but it scrapes by. Glenda Jackson, typically, doesn't even try. As for the acting, Cox and Hazeldine are very good indeed: the one resisting the trap of becoming too winning, the other avoiding the pitfall of total ludicrousness. Though amusing, Petherbridge ends up—whether through his choice or the director's—getting on our nerves, like a radio station whose signal wobbles. Glenda Jackson is intolerable.

Mother love: *Jackson and Wilcox in* Strange Interlude.

Nina Leeds, O'Neill's idea of the eternal female, has to be, on some level, attractive. Quite aside from her age, Miss Jackson is not appealing in any part—face, body, or limbs—and moves as if she had only just been unyoked from a plow. Her voice is a harsh instrument, most suited to the grating of cheese. Yet all this could, perhaps, be overlooked if she were an artist. But nothing she says or does stems from genuine feeling, displays an atom of spontaneity, leaves any room for the unexpected. It is all technique—and not the most intricate technique at that—about as good as computer poetry. Compare what Rosemary Harris is doing currently in *Pack of Lies* with what Miss Jackson does here, and you will see more clearly than I can explain the difference between inspired creation and the competent carving of wooden nickels.

If you want to find out how bad a major dramatist can get (and there may be some interest in that), by all means catch this *Strange Interlude;* but not if you have already paid your dues by suffering through the Actors Studio revival in 1963.

THE ROUNDABOUT THEATER COMPANY has moved into its new home, a revamped union hall whose aularian acoustics provide a multiple echo that might become a tourist attraction but minimizes communication. Add to this an initial offering, **The Playboy of the Western World,** whose brogues, rendered with varying degrees of spuriousness, just about ensure aural impenetrability. Imagine further an unimaginative, poorly painted set by Michael Sharp, dully lighted by Judy Rasmuson (though that may be the Irish drizzle), and direction by the Abbey Theatre's Joe Dowling that is the visual equivalent of flat beer and goes a long way toward explaining the

Photograph by Peter Cunningham.

current stagnation of the Irish theater. Round this out by visualizing a cast in which the protagonist is reasonably well played by Ken Marshall, while everyone else seems to be a graduate of the Skid Row Acting Company, more versed in windshield wiping, and you have conjured up an experience unforgettable in its risibility. This production, a throwback to the early, dreadful days of the Roundabout, could easily drive Charles Ludlam's Ridiculous Theater Company out of business.

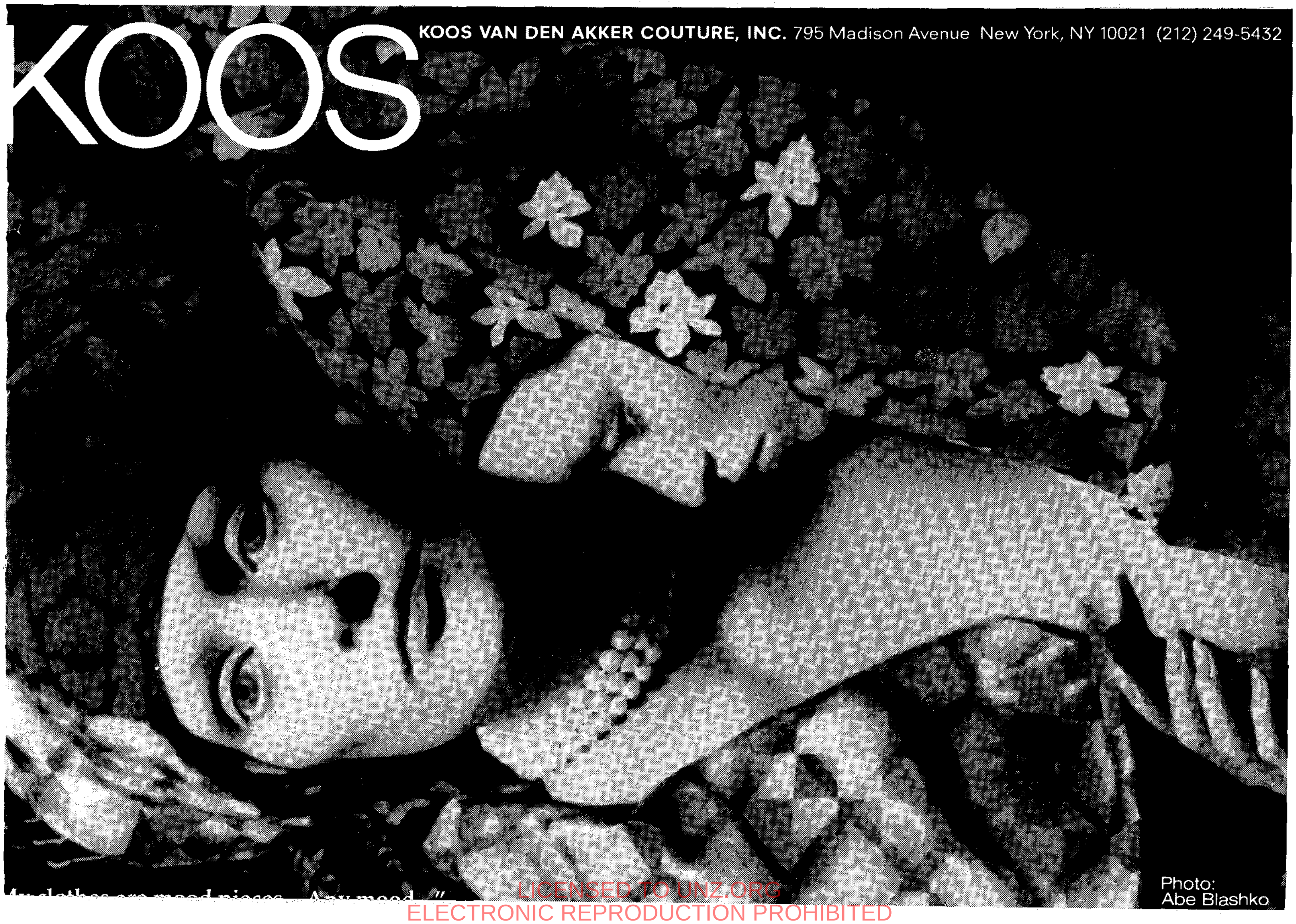
The acting (other than Marshall's) is an anthology of horrors. Even such a fine actor as James Greene, with imperfect command of the brogue and poor direction, gives a woefully lackluster performance as Old Mahon; Jarlath Conroy, who was the weakest link in Joe Dowling's one previous American outing, *Translations,* is practically the best here, which should clue you in. As Pegeen Mike, Kate Burton proves as incompetent as she is charmless, having inherited nothing from her real-life father except his name, though that seems amply sufficient when it comes to casting. She delivers her lines by the numbers and has gestures that would do scant credit to a robot, but at least no one can accuse her of making it on her looks. Worse yet is Rex Everhart, as her stage father (win one, lose one), who turns Flaherty into a shambling conflation of two or three of Disney's most disagreeable dwarfs, and sports a plaster accent.

Yet easily the worst work is that of Caroline Kava, with a brogue that is pure County Paramus, and a characterization that, were it slightly better, could have been leased from the Eaves-Brooks Costume Co. Miss Kava plays Synge's Widow Quin from County Mayo in a way that gives new meaning to the phrase "Hold the mayo!" There is not a shred of local, period, psychological, or histrionic authenticity in this performance that nevertheless wallows in self-satisfaction. As for the rest of the cast, mostly unknown to me, they seem to be propelled by nothing so much as the desire to perpetuate their amateur standing. Ken Marshall, however, comes close to being a believable Christy, and could probably do better if his supporting cast were playing riffraff instead of merely being it.

THE SONG-AND-PLAY-WRITING TEAM OF Gretchen Cryer and Nancy Ford deserves much better than it got from **Hang On to the Good Times,** an already departed songfest anthologizing their *oeuvre,* misconceived by Richard Maltby Jr. and the Misses Cryer and Ford. Though the work of these two charming women is a pleasing mixture of soft rock, not-too-hard-line feminism, and forthright lyrics, it does not have a wide range musically or verbally, so that curtailing their relatively modest output by not culling their earlier songs seems to me injudicious. Moreover, Maltby, who showed such ingenuity in his stagings of *Ain't Misbehavin'* and *Baby,* has, amazingly, done nothing for this show. Further, the Manhattan Theatre Club's City Center Mainstage is still quite small enough not to need amplification, and especially not the kind that's a hole in your head.

And then there were the ungainly orchestrations and arrangements by Cheryl Hardwick and Steven Margoshes for a brash six-piece band, and slides by James Morgan that should have been rejected, not projected. Karen Gerson's costumes and Kay Cole's choreography merely went to show that even sisterhood is not always beautiful. And I cannot imagine a more graceless group of performers than Charlaine Woodard, Cass Morgan, Don Scardino, and, especially, Terri Klausner. Cryer and Ford are performers of abounding grace and should have done their material themselves. Sometimes two is a company, four the wrong crowd.

Altogether, though, I question this proliferation of "And then I wrote..." shows. Women as young and gifted as these two should go on to new creation rather than premature retrospection.■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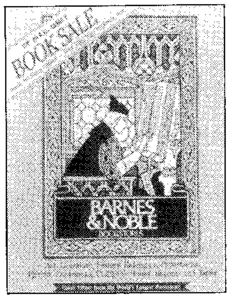
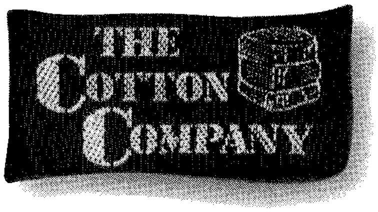
INTRODUCING 24 PAGES OF THE WORLD'S FINEST FOODS · Balducci's beautiful color catalog—for Spring and Summer—presents an incomparable selection of international delights that have earned us our reputation for excellence for nearly 70 years.
An invitation to superlative foods—from our family to yours, $3.00. (Applicable towards first purchase.)

1



SATISFYING BOOK LOVERS SINCE 1873. This unique catalog from "the world's largest bookstore" brings you hundreds of book bargains, records & tapes, videocassettes, desk accessories, plus exclusive offers available by mail *only* from BARNES & NOBLE—with savings up to 80% off publishers' original prices.
Send $1.00.

2



Fine Cotton Classics! Nothing feels or wears as well as 100% cotton. Full-color catalog features the finest Pima and mercerized cotton fabrics. Classic and casual wear, plus home accessories, all washable, color-fast and *unconditionally guaranteed!* $3.00 for catalog. (Applied to first purchase.)

3

For kids with Great Attitude! Esprit's new sportswear collection just for kids. Send for our new spring mail order catalog, $2.00.

4

The GAILIN COLLECTION

European Purchasing Service

BUY DIRECT FROM EUROPE and save 30-50% and more on fine English and French china and crystal (800 patterns available), Strass crystal chandeliers, and English brass beds. Beautiful and comprehensive color catalog. $3.00.

5

HOFFRITZ® PRECISELY

An indispensable catalogue of ingenious cutlery and imaginative gifts. From hand-made scissors, shears, and knives to bar accessories, travel necessities, grooming aids, energy-savers, and electronic wonders. They're real precision instruments. Like everything else from Hoffritz. 24 pages. $1.00.

6

I. magnin

The best of American and European designer collections—plus special things for him, the kids, your home—is only a toll-free call away when you subscribe to I. Magnin Reflections® Start with our Summer '85 fashion advance, then receive 6 more issues. One year of I. Magnin style is only $4.00.

7

LAURA ASHLEY

30 years ago Laura Ashley designed her first pattern. Today Laura Ashley still means fresh, romantic, and timeless fashions for you and your home. Our yearly catalog subscription of $5.00 includes four fashion catalogs plus the 1985 Home Furnishing Catalog.

8

Lord & Taylor

The American Summer Book

Celebrated American fashion from the famous Fifth Avenue specialty store. Fabulous collections of dresses, spectator and active sportswear, much of it exclusive, plus the very special accessories that make each look unique. Send $3.00. (After March 15th we'll send our Fall Fashion Catalogue instead.)

9

THE POPCORN FACTORY

SPRING ISN'T JUST FOR FLOWERS ANYMORE. It's a chance to say I love you, thank you, celebrate birthdays, and holidays. See how impressive 6½ gallons of popcorn can be in our exclusively designed containers. One year subscription featuring four charming catalogs. Free.

10

Spiegel
Spiegel

DESIGNER SAVVY,
HEAD TO TOE!

Spiegel

"Perspective... Spring '85" from Claiborne, Lauren, Tracy, JAG, more, in 40 pages. And our latest "Shoes" has 44 pages of shoes and accessories from names like Anne Klein and 9 West, in a wide range of sizes. Send $4.00 for both (applicable to your first purchase).

11

THE TOG SHOP

Create your own fashion look with The Tog Shop's Spring 1985 Catalog. Featuring warm weather styles for the home or office. Great casuals including comfortable knit-terry, exciting beachwear, footwear, and accessories. 128 page full-color catalog, $2.00 (refundable with your first order).

12

1985 Spring Catalog Collection Order Form

1. ☐ Balducci's, $3.00
2. ☐ Barnes & Noble, $1.00
3. ☐ The Cotton Company, $3.00
4. ☐ Esprit De Corp, $2.00
5. ☐ The Gailin Collection, $3.00
6. ☐ Hoffritz, $1.00
7. ☐ I. Magnin, $4.00
8. ☐ Laura Ashley, $5.00
9. ☐ Lord & Taylor, $3.00
10. ☐ Popcorn Factory, Free
11. ☐ Spiegel, $4.00
12. ☐ The Tog Shop, $2.00

1. Clip the form and check the catalogs you wish to receive. Fill in your name and address.
2. Make your check payable to *New York* Magazine and add $1.50 for handling. Check or money order only please, no cash.
3. Enclose in an envelope addressed to *New York* Magazine, P.O. Box 506, Oceanside, N.Y. 11572.
4. Stamp and mail.
5. Please allow up to 6-8 weeks to receive catalogs.
6. Enjoy!

I have included $ ________ remittance for catalog(s)
plus $ **1.50** **handling fee**
$ ________ Total

Requests will be honored until April 29, 1985

NAME (Please Print) ________

ADDRESS ________

CITY ________ STATE ________ ZIP ________ AREA CODE ________ PHONE NUMBER ________

SAVE $1,000'S

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Direct from the Manufacturer
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with this ad.

pj's GENERAL STORE

85 Metro Way, Secaucus, N.J. 07094

(201-867-8484)

Open Daily Mon.-Sat., Thursday Evening
VISA AMERICAN EXPRESS MasterCard

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DESIGNER COLLECTIONS
Direct from the Manufacturer
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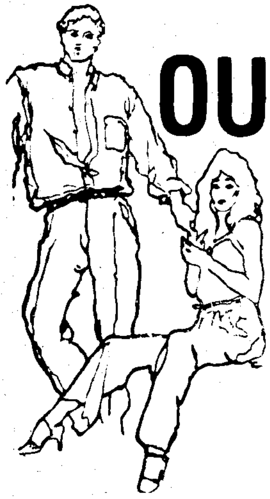


OUTLET STORE

77 Metro Way
Secaucus, NJ

(201) 348-1629 (201) 348-1600
Ext 252

Open Daily Mon.-Sat., Thursday Evening
VISA AMERICAN EXPRESS MasterCard

SALES & BARGAINS

BY LEONORE FLEISCHER

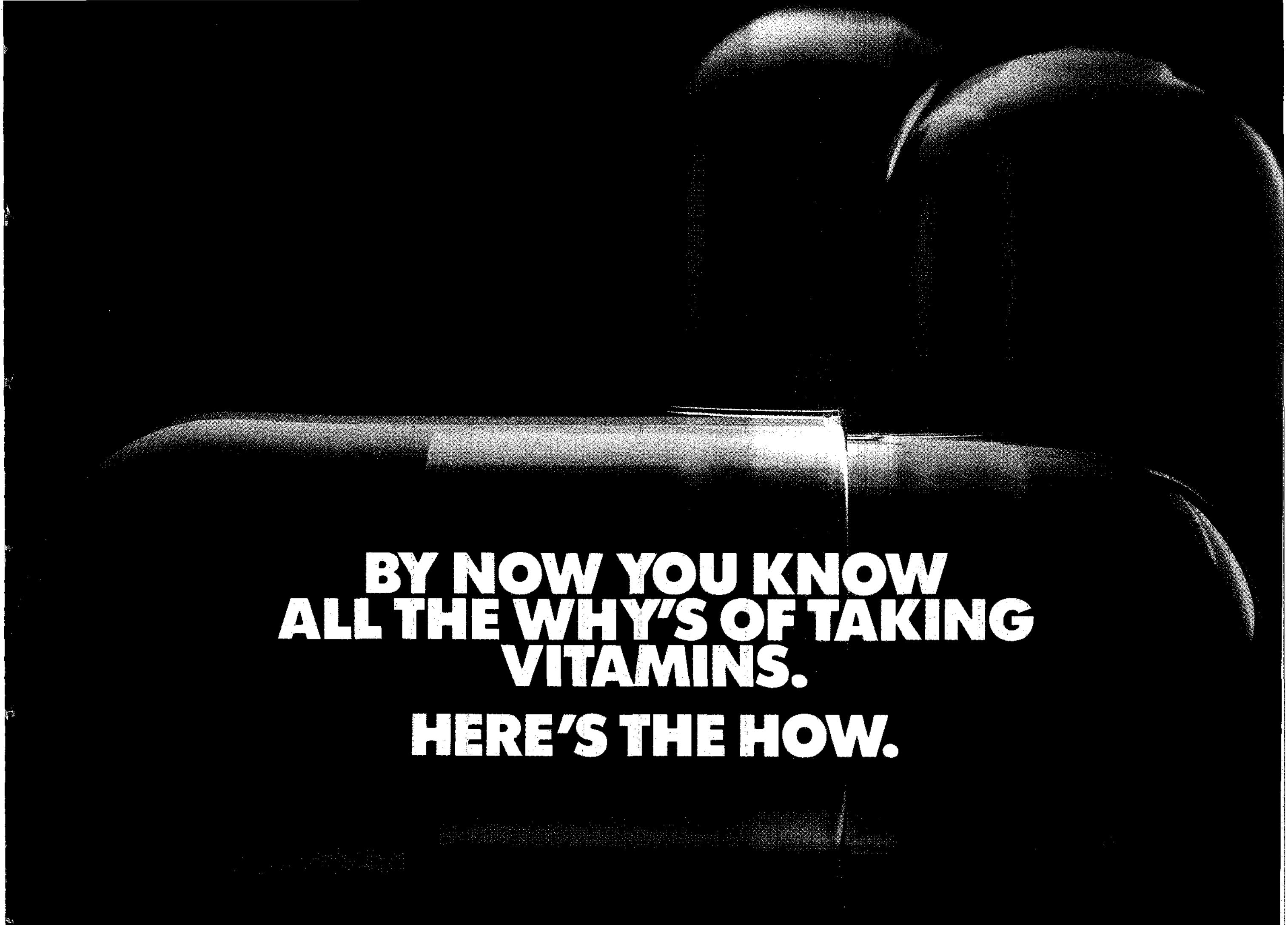
FOR MEN

THIS SMALL STORE, WHICH REGULARLY discounts famous-maker men's wear by 25–40 percent, is now offering additional reductions. (Jackets and coats are in sizes 36–46 R and L, and pants are in sizes 28–42.) For example: London Fog down coats, were $129, now $89; Sahara Club denim jackets, were $60, now $19; Spanish-made Peyton jackets, were $99, now $59; Fox Run leather jackets, were $109–$149, now $99; dress shirts by Pierre Balmain, Nino Cerruti, Henry Grethel, John Henry, Oscar de la Renta, and Egon Von Furstenberg, were $22–$30, now $14.99; Stanley Blacker elastic-waisted corduroy slacks, were $22, now $13.99; wool sweaters by Cross Creek, Tony Lambert, John Weitz, and others, were $24–$36, now $19; silk ties, were $18.50–$30, now $8.99; John Weitz wool-blend vests, were $19, now $10. Also, gloves, were $6.99, now $3.99; cotton sweaters, were $28, now $14.99; and knit ties, were $4.99–$8.99, now $4. American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted; no checks; exchanges possible. *Mark Down, 339 Park Ave. South, at 25th St. (982-7731); Mon.–Fri. 8 a.m.–6:30 p.m. and Sat. 11 a.m.–4:30 p.m.; while stock lasts.*

NEEDLECRAFT

THE TWO FLATLANDS YARN CRAFT stores are holding a sale on famous-maker yarns, needlecraft kits, and canvases. For example: Pingouin Fleur de Laine wool yarn, in natural only, was $2.95 a 3½-oz. skein, now $1.99; Reynolds Kitten acrylic-and-wool-blend yarn, was $3.40 a 50-g. ball, now $2.39; Bernat Cassino cotton yarn, was $3.95 a 50-g. skein, now $2.49; Reynolds Lopi wool yarn, was $4.80 a 3½-oz. skein, now $3.39; Ironstone English mohair yarn, was $5.50 a 50-g. skein, now $3.39; Joseph Galler Cashmere Suisse cashmere-lamb's-wool-and-wool-blend yarn, was $5 a 50-g. ball, now $3.49; Brunswick Germantown wool-worsted yarn, was $4.25 a 3½-oz. skein, now $2.99; Brunswick Ballybrae wool-worsted yarn, was $5.50 a 100-g. skein, now $3.89; ACA or Joseph Galler angora yarn, was $7.50 a 10-g. ball, now $4.99; Wildflower hand-dyed mohair yarn, was $13.50 a 50-g. skein, now $8.99. All needlecraft kits from Bucilla, Dimensions, Monarch Ho-

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*



BY NOW YOU KNOW ALL THE WHY'S OF TAKING VITAMINS.

HERE'S THE HOW.

INTRODUCING TWINLAB VITAMIN & MINERAL CAPSULES.

How you take your vitamins is just as important as why.

The best way, short of daily injections, is the capsule.

That was the overwhelming perception of doctors in a recent survey. And it's the reason TWINLAB introduced the first all-capsule vitamin and mineral product line.

PEOPLE BELIEVE IN CAPSULES.

Capsules are easier to swallow than tablets. They have no rough edges. And they never leave that dry-mouth feeling.

TWINLAB capsules are specially formulated to be dry and stable and to contain no preservatives. They can hold greater potencies than tablets. They're absolutely clear, absolutely pure.

Tablets, on the other hand, can be more than 50% binders, coatings and colorings. These hidden ingredients can cause real problems for people with allergies or on special diets.

What's more, the binders that hold tablets together can resist dissolving. So it's possible for a tablet to pass through your digestive tract without being completely absorbed.

TWINLAB hard gelatin capsules dissolve fast, where they should: in your stomach. Their ingredients are quickly absorbed into your bloodstream.

PEOPLE BELIEVE IN TWINLAB.

People not only trust capsules, they trust TWINLAB. They've made us one of the industry's fastest growing companies. So ask for TWINLAB capsules next time you visit your health food store.

Because now that you know the how of taking vitamins and minerals, you also know why TWINLAB is the clear choice.

Crystalline Vitamin C
TWINLAB
C-1000 CAPS
1000
100 Capsules
Crystalline Vitamin C
TWINLAB
C-500 CAPS
500 mg
100 Capsules

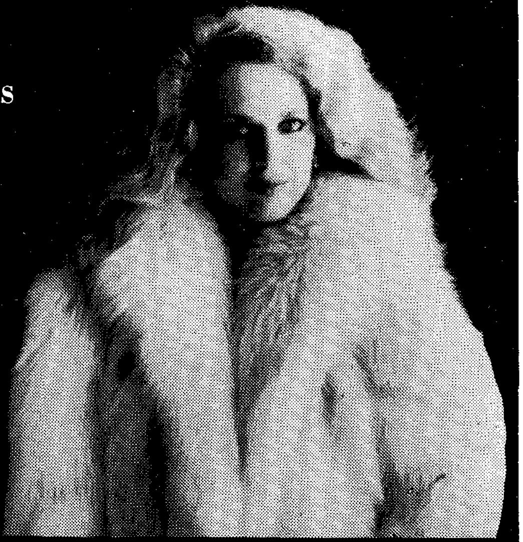
TWINLAB®

VITAMIN & MINERAL CAPSULES. THE CLEAR CHOICE.

USED FUR MIRACLES ON 3RD AVE.

The finest collection anywhere - thousands of beautiful nearly new furs - Mink, Sable, Fox, Lynx. Coats, Jackets, Stoles.

All furs available at a small fraction of their original cost. We sell, buy, trade.

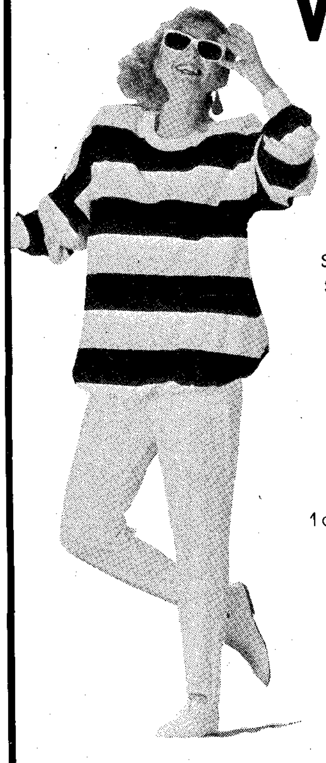


NEW YORKER FUR THRIFT SHOP

822 Third Ave., N.Y., N.Y. 10022 (212) 355-5090
(50th St.)

reborn maternity

Why We Are #1



SELECTION

At Reborn, because of our extensive selection, the decision is not what to take, but what to leave behind.

SERVICE

Reborn is not a department store but a store specializing only in maternity. Our salespeople's sole purpose is to aid the pregnant customer.

SAVINGS

That's what made us famous!

20% OFF

Take 20% off our regularly discounted prices with this ad only until March 15 at all Reborn store locations. Lingerie and Final Sale items excluded.

1 coupon per customer. No other sales apply. Visa, MC, Amex. Call individual store for specific hours.

NOW 8 GREAT LOCATIONS

1449 THIRD AVE (82) MANHATTAN 212-737-8817
1677 NORTHERN BLVD MANHASSET 516-365-7529

Send $2 to NYC store for Fall/Winter Color Catalog.

reborn® MATERNITY

NYM

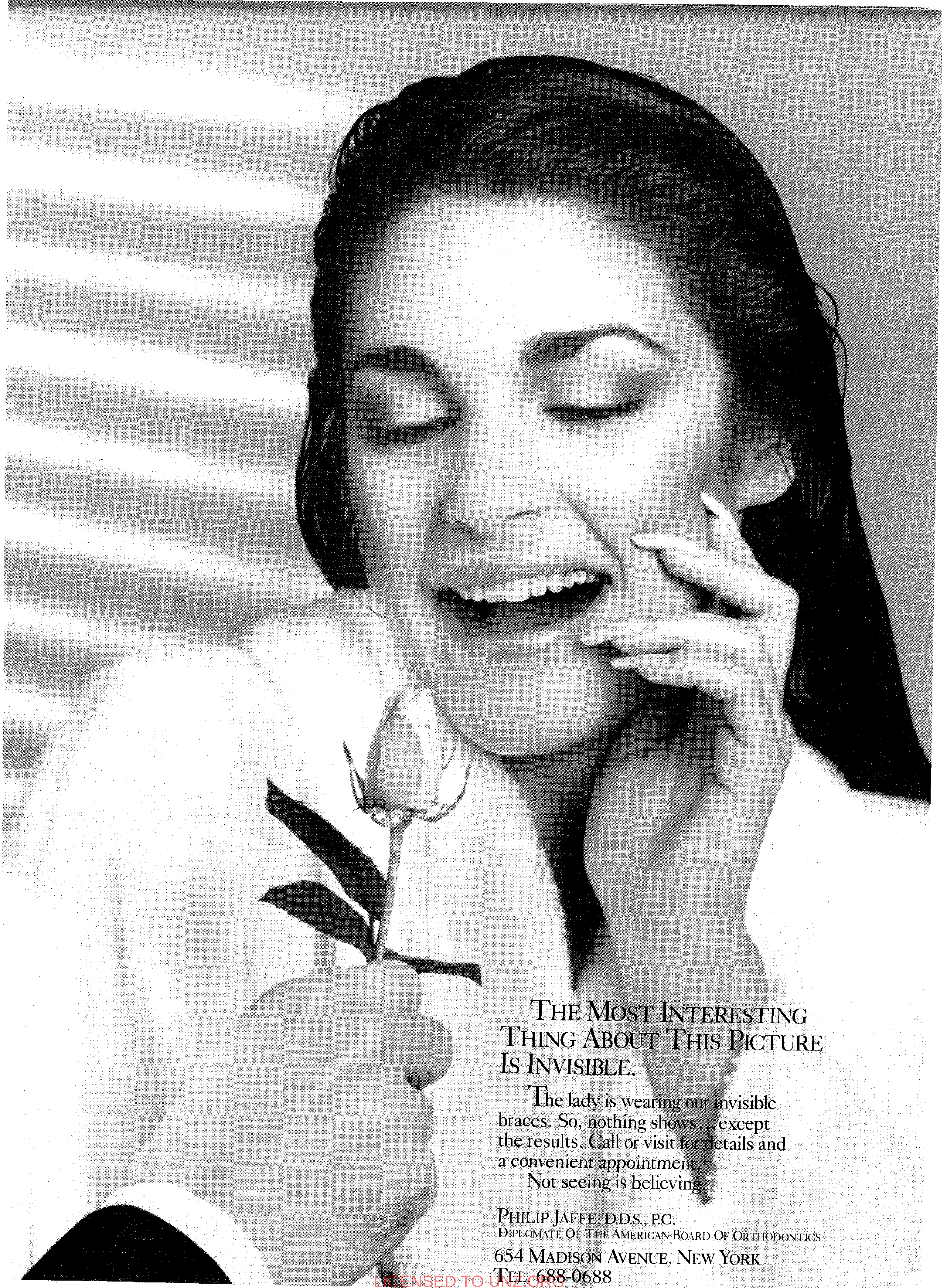
rizons, Sunset, and Elsa Williams, now 20 percent off; all imported and domestic needlepoint canvases from Kappie, Margot, Royal Paris, Sasi, and SEG, now 40 percent off. M.C., V., checks accepted; exchanges made only on unused portion of yarn purchases. *Flatlands Yarn Craft, 2117 Ralph Ave., Georgetown Shopping Center, Brooklyn (718-531-2389); Mon. and Thurs. 9:30 a.m.–9 p.m., Tues., Wed., Fri., and Sat. till 6 p.m., and Sun. 11 a.m.–5 p.m. By car: Take Brooklyn Battery Tunnel to Prospect Pkwy; go to Ocean Pkwy.; turn left onto Ave. J; turn right onto Ralph Ave.; shopping center is on left. Flatlands Yarn Craft, Caldor Shopping Center, Rte. 4 West, Paramus, N.J. (201-845-4525); Mon.–Sat. 10 a.m.–9 p.m. By car: Take George Washington Bridge to Rte. 4 West; go ten miles; shopping center is on right. Sale through 3/3.*

FURS

THESE HIGH-STYLE FUR COATS, JACKETS, and wraps, in women's sizes 4–16, are all made in Paris. Most of the 150 garments on sale here are one-of-a-kind and are reduced up to 75 percent. For example, coats include: natural-coyote coat, was $10,000, now $4,000; seven-eighth-length Umber Glow–mink coat with musketeer-style sleeves, was $9,000, now $4,500; lynx-look-dyed-fox coat, was $9,500, now $5,000; two natural-chinchilla coats, were $30,000 each, now $15,000. Among the jackets are: natural-Azurine-mink evening jacket, was $5,500, now $1,375; ranch- and sheared-mink jacket with puffed sleeves, was $4,200, now $1,680; Russian-broadtail jacket trimmed with black fox, was $4,500, now $2,250; black ermine jacket with "hair up" and "hair down" stripes, was $7,500, now $3,000. Also, sapphire-blue mink poncho in honeycomb texture, was $6,000, now $4,000. Free alterations and monograms on garments discounted 40 percent or less. A.E., Elizabeth Arden card, M.C., V. accepted; checks accepted only during banking hours; all sales final. *J. Mendel Fourrures, Paris, at Elizabeth Arden, 691 Fifth Ave., near 54th St., second floor (407-7955); Mon.–Sat. 9:30 a.m.–5:30 p.m.; through 3/2.*

VIDEO

NEW VIDEO IS OFFERING SPECIAL DIScounts at its three locations in celebration of the opening of its Gramercy Park store. The sale applies to the purchase and rental of movie cassettes. Manufacturers' suggested retail prices are listed. Movies on sale include: *Flashdance* or *An Officer and a Gentleman*, retail $39.95, here $22.95; *Annie Hall, The African Queen, Breakfast at Tiffany's, From Here to Eternity,* or *Two for the Road*, retail $59.95, here $44.95; *New York, New York* or the restored original version of *A Star*



THE MOST INTERESTING THING ABOUT THIS PICTURE IS INVISIBLE.

The lady is wearing our invisible braces. So, nothing shows... except the results. Call or visit for details and a convenient appointment.

Not seeing is believing.

PHILIP JAFFE, D.D.S., P.C.
DIPLOMATE OF THE AMERICAN BOARD OF ORTHODONTICS
654 MADISON AVENUE, NEW YORK
TEL. 688-0688

Is Born with Judy Garland, retail $69.95, here $52.95; *West Side Story,* retail $79.95, here $64.95. Also, the new two-cassette *Gone With the Wind,* retail $89.95, here $69.95. Films rented during the sale are $1.99 each per day for nonmembers, with a maximum of two tapes per day per customer ($75 cash deposit or credit-card imprint required). VHS available at all locations, Beta at the University Pl. and Greenwich Ave. stores only. A.E., M.C., V., checks accepted. *New Video, 276 Third Ave., near 22nd St. (475-7400), Mon.–Sat. 10 a.m.–10 p.m.; 44 Greenwich Ave. (675-6600), Mon.–Sat. 11 a.m.–11 p.m.; 90 University Pl. (243-0400), Mon.–Sat. 10 a.m.–10 p.m.; all stores open Sun. 2–9 p.m.; sale through 3/1.*

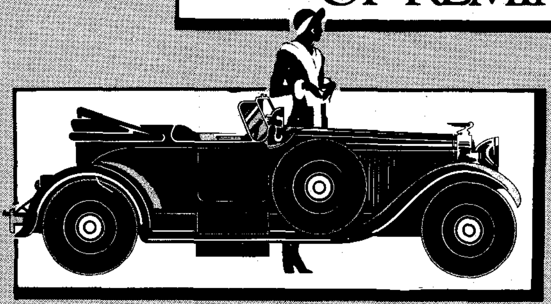
TOYLAND

THIS LONG ISLAND SHOP SPECIALIZES IN imported toys and is selling everything in the store at 30 percent off to make way for new merchandise. A few examples: Simplex puzzles from Scandinavia, were $8; Kouvalias duck-with-egg pull toys from Greece, were $20; Brio train sets from Sweden, were $46; table-and-chairs sets, were $50; doll carriages from Italy and Sweden, were $80. Also, dolls from Miss Elsa, Goetz, Pauline, Zambelli, and Zannini; Britain space systems; Lego building sets; and much more. A.E., M.C., V., checks accepted; all sales final. *Hi-D and Su-Z Toy Boutique, 20 Maple Dr., Great Neck, N.Y. (516-829-3535); Mon.–Sat. 10 a.m.–5 p.m. By train: Take LIRR to Great Neck station; walk north three blocks. By car: Take Long Island Expy. to Lakeville Rd. Exit; go north half a mile to Middle Neck Rd.; store is on left. Sale through 3/9.*

FLOORING

TO MARK THE OPENING OF ITS NEW showroom, this established flooring firm is discounting its goods and services for three weeks. It is offering discounts of 20 percent off its usual prices on all types of wood floors and installations. For example: oak-strip flooring, was $4.25 a board ft., now $3.80; 11¼-in.-by-11¼-in.-by-¾-in. parquet flooring, was $7.75 a sq. ft., now $6.20. Vinyl-tile installation (tiles not included), was $2.75 a sq. ft., now $2.20. All floor-finishing products are also on sale and include: polyurethane, was $13.95 a gal., now $11.16; tile cleaner, was $5.25 a gal., now $4.20; and wood sealer, was $11.95 a gal., now $9.56. Free in-home estimates in Manhattan, the Bronx, Brooklyn, and Queens; elsewhere phone in measurements for estimate or visit the showroom. Checks accepted; no credit cards. *A & V Jackson Floor Co., Inc., 2311 Adam Clayton Powell Blvd., at 135th St. (690-4040); Mon.–Fri. 8:30 a.m.–4:30 p.m. and Sat. 9 a.m.–3:30 p.m.; through 3/15.* ■

THE UNIQUE STYLE
OF REMIN'S



1/3 to 1/2 OFF
THE BEST
DESIGNER
CLOTHES
ANYWHERE

Spring arrives at Remin's in its customary style:
with a touch of class in its un-discount-like
ambience, knowledgeable salespeople and
current designer collections.

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OF WESTCHESTER
30 Minutes from Manhattan, 20 Minutes from the Connecticut Tpke.,
George Washington, Throgs Neck and Whitestone Bridges.
Please call collect for directions. Monday thru Saturday 9:30-5:45
FREE
PARKING

"Savings and Service with a Smile"
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HOME SALES ENTERPRISES
"The Discount Buying Service with That Personal Touch"
See Sales and Bargains 11/12/84 Established 1972

Why members of The Atrium Club see fit to pay a little more.

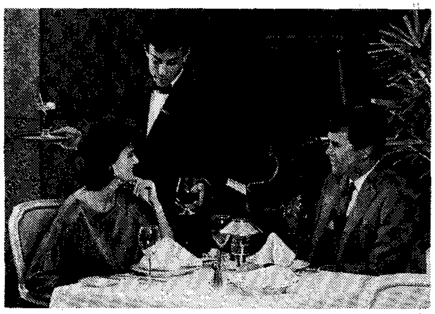
The Atrium Club may seem more expensive when you compare it to other fine clubs in New York. But only until you compare it in terms of facilities, service and atmosphere.

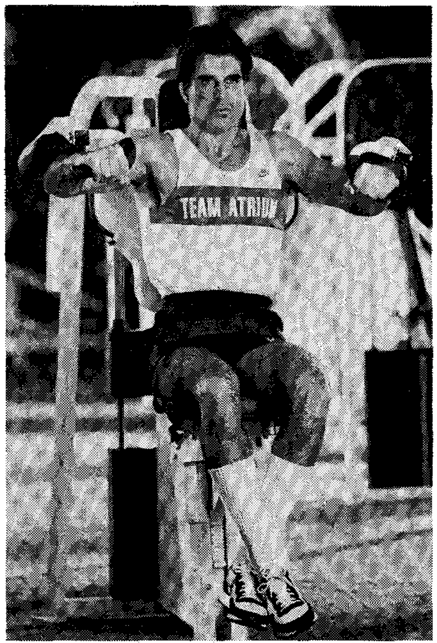
The Atrium Club is unprecedented, because it integrates, in one private club in the heart of Manhattan, a fitness center with fine dining and social facilities for professional, physical and personal renewal.

Fitness and Wellness: from State-of-the-Art to State-of-the-Heart

The Atrium Club was founded 10 years ago, dedicated to developing a comprehensive approach to fitness and wellness for improving the quality of life of our members.

The Atrium Club's fitness programs have been designed to fit the most demanding individual's needs. First, our staff will evaluate your state of fitness and then prescribe a program for you. The latest in fitness technology is available, with personal one-to-one instruction, as well as over 100 exercise classes and our newly formed TEAM ATRIUM running team, coached by Bob Glover, a best-selling author on running. And we have a sports-medicine and wellness staff including a cardiologist, psychologist, psychiatrist, podiatrist, physical therapist and nutritionist for consultation on virtually every aspect of your total well-being. Our facilities include a pool for individual and family swimming, and the most modern Nautilus machines, training bikes and treadmills.





Our purpose is to strengthen your body, not punish it.

While we provide all the facilities you need for your own fitness program, we add the amenities which cushion the process. Our saunas, steam rooms and massage tables are there to relax and soothe you. Even our locker rooms reflect the Club's distinction. Members are provided with elegant and convenient solid oak lockers. And of course, club uniforms and laundry service are available.

Dining you can confidently use for business and social entertaining.

Our mission is to be your complete club. So we have created dining facilities on a par with the finest clubs in New York. Our Main Dining Room is for elegant lunch and dinner, offering the finest American cuisine. At a more casual level is our Atrium Bar and Grill; Apples, a health snack bar in the fitness center itself; and the Lounge, a relaxed place to enjoy cocktails or any beverage you'd like.

We've made The Atrium Club a dining experience that your clients, friends and family will relish.

As you travel, you take The Atrium Club with you.

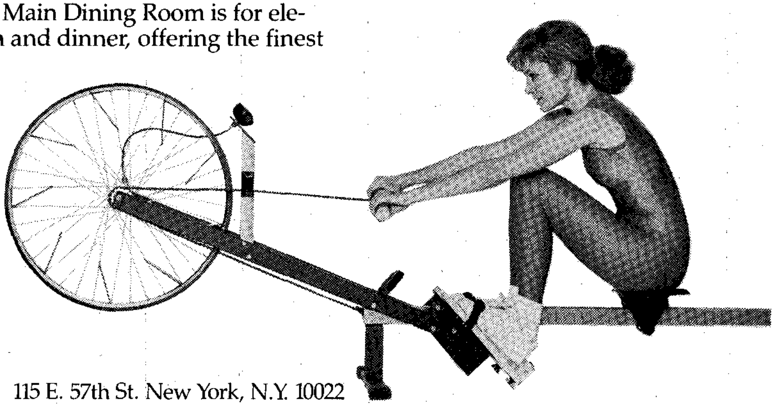
Your membership in The Atrium Club also gives you full membership privileges in 130 of the finest private city, country and athletic clubs in the United States. So virtually anywhere that business or pleasure take you you'll have a place that extends a welcome and its full facilities to you.

The Atrium Club welcomes men and women who believe in excellence.

We're not a men's club, nor a women's club. We're a private club for people for whom fitness is part of the pursuit of excellence in every aspect of life. We have a Board of Advisors which includes men and women internationally distinguished in the fields of fitness, medicine and sports as well as business and the professions. As further evidence of our commitment, a $2 million renovation of the fitness center and dining facilities has just been completed.

By applying for a Charter Membership before March 15, save $250.

Until March 15, we are still offering Charter Membership rates. So if The Atrium Club concept appeals to you, we invite you to call today. We will be happy to show you our facilities—both fitness and dining. To arrange an appointment call Carol McAllister, 212-826-9640.



THE
ATRIUM CLUB

115 E. 57th St. New York, N.Y. 10022

Excellence in Fitness and Dining.

ELECTRONIC REPRODUCTION PROHIBITED

CUE

Movies 120
Theater 133
Art 137
Music & Dance 143
Other Events 146
Restaurants 148
Radio 157
Television 158
Nightlife 163

A Complete Entertainment Guide for the Week Beginning Feb. 27.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—*Ladies on the Rocks.* #2—Thru Feb. 26: "Latin American Cinema." Feb. 25: *Sea of Roses; One Way or Another.* Feb. 26: *The Hour of the Furnaces,* Parts I–III. Feb. 27–Mar. 8: "New Cuban Cinema." Feb. 27–28: *Habanera.* Mar. 1–2: *Patakin.* Mar. 3–4: *Amada.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Closed for renovations.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—*Amadeus.* #2—*Blood Simple.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. *Stop Making Sense.*

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Feb. 28: *Paris, Texas.* Beg. Mar. 1: *Lost in America.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 25: *Mayerling; Madame Bovary* (1934). Feb. 26: *Charlie Chan's Murder Cruise; Charlie Chan in Panama.* Feb. 27: *Brief Encounter; Hobson's Choice.* Feb. 28: *The Tenant; Knife in the Water.* Mar. 1–2: *The 39 Steps* (1935); *The Lady Vanishes* (1938). Mar. 3: *The Shop Around the Corner; That Uncertain Feeling.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 28: *The Flamingo Kid; Bachelor Party.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 26: *The Little Drummer Girl; Annie Hall.* Feb. 27–28: *Seven Beauties; Swept Away.* Mar. 1–2: "Best of Warner Bros. Cartoons." Mar. 3–5: *Fanny & Alexander.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*The Killing Fields.* #2—*1984.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*The Mean Season.* #2—Thru Feb. 28: *A Soldier's Story.* Opening Mar. 1: *Lust in the Dust.* #3—Thru Feb. 28: *Mrs. Soffel.* Beg. Mar. 1: *A Sunday in the Country.* #4—*Choose Me.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves.** 989-0060. #1—*Heaven Help Us.* #2—Thru Feb. 28: *The Cotton Club.* #3—*The Falcon and the Snowman.*

21. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. *The Flamingo Kid.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Fast Forward.*

23. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *Vision Quest.*

24. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *The Falcon and the Snowman.*

25. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—*The Breakfast Club.* #2—Thru Feb. 28: *Turk 182!* Opening Mar. 1: *The Sure Thing.* #3—*Beverly Hills Cop.*

42nd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*The Killing Fields.* #2—*Fast Forward.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Witness.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Vision Quest.* #2—*Turk 182!* #3—*The Cotton Club.* #4—*The Terminator.* #5—*Torchlight.* #6—*Superstition.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru Feb. 28: *Fear City.* Opening Mar. 1: *The Sure Thing.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Feb. 28: *Starman.* Opening Mar. 1: *Lust in the Dust.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. *The Falcon and the Snowman.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru Feb. 28: Martial arts films. Beg. Mar. 1: *Ghoulies.* #2—*Heaven Help Us.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *A Soldier's Story.* **EMBASSY 3**—*Micki & Maude.* **EMBASSY 4**—*Tuff Turf.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Feb. 25: *Garbo Talks; The Turning Point.* Feb. 26–27: *Intermezzo; Gaslight.* Feb. 28–Mar. 2: *Ordinary People; Terms of Endearment.* Mar. 3–4: *The Devils; Marat/Sade.* #2—Feb. 25–26: *Firstborn; Thief of Hearts.* Feb. 27–28: *Vixen; Cherry, Harry & Raquel; Common Law Cabin.* Mar. 1–2: *Citizen Kane; The Magnificent Ambersons.* Mar. 3: *Naughty Marietta; Rose Marie.*

41. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Feb. 28: *1984.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—*The Mean Season.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *Beyond the Walls.*

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Amadeus.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "French Film Festival." Thru Feb. 27: "A Tribute to Jean-Paul Belmondo." Feb. 25: *The Thief of Paris.* Feb. 26–27: *Le Magnifique.* Feb. 26–Mar. 6: "Holland Film Week." Feb. 28: *Frontiers; The Scorpion.* Mar. 1: *Broken Mirrors; Darlings!* Mar. 2: *A Flight of Rainbirds; Burning Love.* Mar. 3: "Paul Verhoeven Retrospective": *Keetje Tippel; Soldier of Orange; Spetters; Turkish Delight.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Feb. 28: *Turk 182!* Opening Mar. 1: *Lust in the Dust.*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. *Tchao Pantin.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. *The Bay Boy.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Mischief.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. *Blood Simple.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Thru Feb. 28: *A Sunday in the Country.* Opening Mar. 1: *A Private Function.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "I Love Australian Film Festival." Thru Feb. 27: *Between Wars.* Opening Feb. 28: *The Clinic.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*Vision Quest.* #2—*The Killing Fields.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Feb. 28: *Fast Forward.* Opening Mar. 1: *The Sure Thing.* **CORONET**—*The Falcon and the Snowman.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *Birdy.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *The Return of the Soldier.* **CINEMA II**—753-0774. *Lost in America.*

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—*Heaven Help Us.* #2—832-2720. *The Mean Season.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Feb. 28: *1984.* Opening Mar. 1: *The Purple Rose of Cairo.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Into the Night.* #2—*The Breakfast Club.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Witness.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Feb. 28: *Places in the Heart.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*Beverly Hills Cop.* #2—Thru Feb. 28: *Fear City.*

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *Fast Forward; People Soup.*

RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—*The Killing Fields.* #2—*Turk 182!*

61st Street and Above
West Side

85. **PARAMOUNT**—**B'way at 61st St.** 247-5070. *The Breakfast Club.*

86. **LINCOLN PLAZA CINEMAS**—**B'way nr. 63rd St.** 757-2280. #1—*1984.* #2—*Where the Green Ants Dream.* #3—*Amadeus.*

88. **CINEMA STUDIO**—**B'way at 66th St.** 877-4040. #1—*Blood Simple.* #2—*Stranger Than Paradise.*

89. **REGENCY**—**B'way nr. 67th St.** 724-3700. Thru Apr. 6: "Alfred Hitchcock." Thru Feb. 26: *Rope; The Trouble With Harry.* Feb. 27–Mar. 2: *The Man Who Knew Too Much* (1934); *Foreign Correspondent.* Mar. 3–5: *The 39 Steps* (1935); *The Lady Vanishes* (1938).

90. **EMBASSY 72ND STREET TWIN**—**On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—*A Marriage.*

92. **LOEWS 83RD STREET QUAD**—**On B'way.** 877-3190. #1—*The Killing Fields.* #2—Thru Feb. 28: *Vision Quest.* Opening Mar. 1 (tent.): *The Sure Thing.* #3—*Beverly Hills Cop.* #4—*Witness.*

93. **NEW YORKER**—**B'way nr. 88th St.** 580-7900. #1—*Paris, Texas.* #2—*Turk 182!*

95. **THALIA**—**95th St. W. of B'way.** 222-3370. Feb. 25: *Top Hat; Flying Down to Rio.* Feb. 26: *Leadbelly; Lady Sings the Blues.* Feb. 27: *The Innocents; The Lost Moment.* Feb. 28: *Diary of a Chambermaid* (1964); *That Obscure Object of Desire.* Mar. 1: *The Year of Living Dangerously; Picnic at Hanging Rock.* Mar. 2: *Yojimbo; Sanjuro.* Mar. 3: *In the Realm of the Senses; Empire of Passion.*

96. **METRO CINEMA**—**B'way nr. 99th St.** 222-1200. Feb. 25: *Fanny & Alexander.* Feb. 26: *Skyline; El Super.* Feb. 27: *Dersu Uzala; The Men Who Tread on the Tiger's Tail.* Feb. 28: *God's Angry Man; La Soufriere; Huie's Sermon.* Mar. 1: *Eating Raoul; Polyester.* Mar. 2: *The Marriage of Maria Braun; The Tin Drum.* Mar. 3: *Animal Crackers; The Cocoanuts.*

97. **OLYMPIA QUAD**—**B'way nr. 107th St.** 865-8128. #1—*The Mean Season.* #2—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—*The Breakfast Club.* #4—*A Soldier's Story.*

99. **ALPINE**—**Dyckman St. at B'way.** 567-3587. Thru Feb. 28: *Johnny Dangerously.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—**79th St. and Central Park West.** 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily, 10:30 a.m.–3:30 p.m. (Wed., –4:30, Sat.–Sun., –4:40): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri. at 4:30, Fri.–Sat. at 6 & 7:30: *To Fly,* and *Living Planet.*

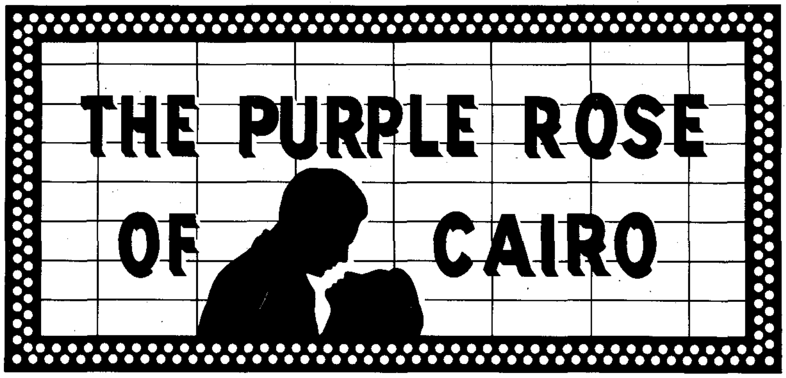
AMERICAN MUSEUM OF THE MOVING IMAGE—**Zukor Theater, 34-31 35th St., Astoria.** 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Mar. 1–2 at 6:30: "Cast Iron TV." Mar 1–2 at 7:30: "Kenneth Anger's Magick Lantern Cycle": Nine films (1947–80) by Anger, a different program each evening; filmmaker present.

CHRIST AND ST. STEPHEN'S CHURCH—**120 W. 69th St.** 787-2755. Adm. $2.50; senior citizens $1. Feb. 27 at 7:30: *The Taming of the Shrew* (1967) by Franco Zeffirelli, with Elizabeth Taylor.

CITY COLLEGE—**Aaron Davis Hall, 134th St. and Convent Ave.** 690-4100. Adm. $4; Studio Museum in Harlem members $3; CCNY students free. "Tradition and Conflict: Images of a Turbulent Decade, 1963–73." Feb. 28 at 7: *Nothing but a Man* (1963) by Michael Roemer, with Ivan Dixon.

COLLECTIVE FOR LIVING CINEMA—**52 White St.** 925-2111. Contribution $3.50; members $2.50. Feb. 28 at 8: *Doomed Love* (1983) by Andrew Horn. Mar. 1 at 8: *Slow Moves* (1983) by Jon Jost; filmmaker present. Mar. 2 at 8: *Horse Opera* (1970) by Charles Levine, and *They Died With Their Boots On* (1941) by Raoul Walsh; Levine present. Mar. 3 at 8: "New Filmmakers Showcase"; filmmakers present.

FRENCH INSTITUTE—**At Phillips Hall, Christ Church, 60th St. and Park Ave.** 355-6100. Adm.



Mia Jeff Danny
FARROW DANIELS AIELLO

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Associate producer Michael Peyser
Editor Susan E. Morse ACE
Director of photography Gordon Willis ASC
Executive producer Charles H. Joffe
Produced by Robert Greenhut
Written and directed by Woody Allen

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$2.50; students and senior citizens $2; members free. Feb. 27 at 1, 3:15, 6 & 8:30: *Les Bas-Fonds* (1936) by Jean Renoir.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens, and students $3.50. Mar. 2 at 8: *Picnic at Hanging Rock* (1975) by Peter Weir.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Thu.–Sun., 12 noon–6, thru Mar. 10: *Spawning Sockeyes,* a video installation by Tomiyo Sasaki; "Expropriated TV Images": video works by Dara Birnbaum, Michel Auder, and Ken Feingold. Mar. 2–3 at 2: *Displaced Person* (1981) by Dan Eisenberg, and *Tree of Knowledge: Elective Affinites, Part IV* (1980) by Larry Gottheim.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Mar. 24, Tue.–Sun., 12 noon–5:15: running continuously: *Aaron Siskind* (1981); "Video-Feature," hourly on the hour: *How I Got Into TV (and Other Stories)* (1983) by Ilena Segalove, and *Arcade* (1984) by Lyn Blumenthal and Carole Ann Klonarides. Feb. 26 at 6: *Redes* (1932), cinematography by Paul Strand.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Jewish Americana on Television": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30, Fri. at 12:30 & 1:30. Thru Mar. 1: *Face the Nation—Eleanor Roosevelt and Margaret Chase Smith,* and *See It Now—Report From Israel.* Mar. 3–8: "Virtuoso Performances—The Jerusalem Music Centre": *Music in Jerusalem,* with Isaac Stern. Thru May 30: "Television Moments 1948–84": gallery exhibition with continuous screenings.

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Mar. 2: Tue.–Sat. at 1: Video work by Zbigniew Rybczynski, Christian Marclay, and Jenny Holzer; 2:15: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Feb. 26–Mar. 2: Parts 10–12); 3:45: "Five French Video Makers"; 5:15: Tapes by request. Thru Mar. 2, Tue.–Sat., 1–6, continuous screenings: *Pascal's Lemma* by James Benning.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Mar. 2 at 8: Films by Alan Sondheim. Mar. 3 at 8: Films by members.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Feb. 26: "Video From Vancouver to San Diego." Feb. 28–Mar. 31: "Video: Recent Nonfiction." Films: Theater 1: Thru Mar. 1: "Screen Gems: Fifteen Films From Columbia Pictures, 1932–60." Feb. 25 at 2:30: *My Sister Eileen* (1955) by Richard Quine; at 6: *Human Desire* (1954) by Fritz Lang. Feb. 26 at 2:30: *Ride Lonesome* (1959) by Budd Boetticher; at 6: *Bonjour Tristesse* (1957) by Otto Preminger. Feb. 28 at 2:30 & 6: "A History of Camera Movement VII": *Intolerance* (1916) by D. W. Griffith. Mar. 1 at 2:30: *Strangers When We Meet* (1960) by Richard Quine; at 6: (See Feb. 25 at 6). Mar. 2–3 at 2 & 5: "Oscar-Nominated Shorts and Documentaries." Theater 2: Thru Mar 11: "Berlin Exiles." Feb. 25 at 3: *Die Letzte Kompagnie* (1930) by Kurt Bernhardt; 6:30: "Cineprobe": *Betty's Corner Cafe* and *J. Ray* by Tony Buba; filmmaker present. Feb. 26 at 3 & 6:30: "Films From the Archives": *L'Année Dernière à Marienbad* (1961) by Alain Resnais. Feb. 28 at 3 & 6:30: "What's Happening?": *The Business of America ....* (1983). Mar. 1 at 3: *Voruntersuchung* (1931) by Robert Siodmak; 6:30: *Das Tagebuch des Dr. Hart* (1916) by Paul Leni. Mar. 2 at 2:30: *Das Erwachen des Weibes* (1927) by Fred Sauer; 5:30: *Das Haessliche Maedchen* (1933) by Hermann Kosterlitz (Henry Costa). Mar. 3 at 2:30: (See Mar. 1 at 6:30); 5:30: *Zuflucht* (1928) by Karl Froelich.

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 18. Adm. $5. Feb. 25 at 6:30: *Hester Street* (1975) by Joan Micklin Silver.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Feb. 25 at 8: *Kaddish* (1984) by Steve Brand Feb. 26 at 8: *Killer of Sheep* (1977) by Charles Burnett; filmmaker present. Feb. 27–28 at 7:30 & 9:15: *Metropolis* (1927) by Fritz Lang, Giorgio Moroder version. Mar. 1–2 at 7:30, Mar. 3 at 2:30 & 7: *The Trouble With Harry* (1955) and *The Man Who Knew Too Much* (1956) by Alfred Hitchcock.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. "Forbidden Films": Feb. 25 at 5:30: *Ecstasy* (1933) by Gustav Machary, and *Baby Doll* (1956) by Elia Kazan. Feb. 26 at 12 noon: *Xala* (Senegal, 1974) by Ousmane Sembene; 2:30: *A Well-Spent Life* (1971) by Les Blank and Skip Gerson, and *Alberta Hunter: Blues at the Cookery* (1983) by Jens Scheffler. Feb. 28 at 12 noon: "Black Independent Filmmakers": *Joe's Bed-Stuy Barbershop: We Cut Heads* (1982) by Spike Lee.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Feb. 28, Tue.–Thu. at 6, 8 & 10: *Shivers* (Poland, 1981) by Wojciech Marczewski. Opening Mar. 1, Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Allonsanfan* (Italy, 1974) by Paolo and Vittorio Taviani. Free: Fri.–Sun. at 2: *Rape/Crisis* (1983) by Gary T. McDonald.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. "John Ford: Romantic Realist." Mar. 2 at 2: *Three Godfathers* (1948).

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Mar. 3: Meredith Monk retropective. Tue. at 1:15, 3:45 & 6:30, Wed.–Sat. at 11:15 a.m. & 2 p.m., Sun. at 12:30 & 3: Six films (1966–81) and two videotapes (1982–83). At **the Philip Morris branch, 42nd St. at Park Ave.** 878-2550. Free. Feb. 28 at 12:30: "Films on Art."

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Feb. 28: *Fear City.* Beg. Mar. 1: *Ghoulies.* #2—Thru Feb. 28: *Turk 182!* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—Thru Feb. 28: *Heaven Help Us.* #4—*The Breakfast Club.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Falcon and the Snowman.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Feb. 28: *The Mean Season.* #2—*Heaven Help Us.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Witness.* #2—Program unavailable.

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Witness.* #2—*A Passage to India.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *Ghoulies.* #3—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1: *The Falcon and the Snowman.* #4—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *The Sure Thing.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—Thru Feb. 28: *Fear City.* Beg. Mar. 1: *The Sure Thing.* #2—*Witness.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *The Breakfast Club.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*The Breakfast Club.* #2—Thru Feb. 28: *Fast Forward.* #3—Thru Feb. 28: *Vision Quest.* #4—*Turk 182!*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*The Killing Fields.* #2—*A Passage to India.* #3—*Heaven Help Us.* #4—*Turk 182!* #5—*Vision Quest.* #6—*Beverly Hills Cop.* #7—*Fear City.* #8—*Witness.* #9—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Sure Thing.* #10—*The Breakfast Club.* #11—*Fast Forward.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Witness.* #2—Thru Feb. 28: *Fast Forward; Fear City.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—*The Breakfast Club.* #4—Thru Feb. 28: *The Killing Fields.* Beg. Mar. 1: *Ghoulies.* #5—*Beverly Hills Cop.*

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*The Mean Season.* #2—*Heaven Help Us.*

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—*Amadeus.* #2—*Vision Quest; The Mean Season.*

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Witness.* #2—*The Breakfast Club.* #3—*Beverly Hills Cop.*

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Turk 182!* #2—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—*The Killing Fields.* #4—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *Ghoulies.*

208. **BOROUGH PARK-WALKER—18th Ave. at 64th St.** 232-4500. *A Passage to India.*

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Feb. 28: *Vision Quest; Heaven Help Us.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—Thru Feb. 28: *Amadeus.* Beg. Mar. 1: *Ghoulies.* #3—Thru Feb. 28: *The Mean Season; Fear City.* Beg. Mar. 1: *The Sure Thing.* #4—*Witness.* #5—*Beverly Hills Cop.* #6—*The Breakfast Club.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—*The Killing Fields.* #2—*A Soldier's Story.*

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Vision Quest.* #2—*A Passage to India; The Mean Season.* #3—*Turk 182!*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*The Flamingo Kid.* #2—*Paris, Texas.*

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.*

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Mischief.* #2—*The Killing Fields.* #3—*Heaven Help Us.* #4—*Witness.*

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. *The Flamingo Kid; Bachelor Party.*

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. #1—*The Flamingo Kid.* #2—Program unavailable.

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Vision Quest.* #2—*Fast Forward.* #3—Thru Feb. 28: *Fear City; Tuff Turf.* Beg. Mar. 1: *Ghoulies.* #4—*Turk 182!* #5—*A Passage to India.*

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Feb. 26: *Amadeus.* Beg. Feb. 27: *That's Dancing.*

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*The Breakfast Club.* #2—*A Passage to India.*

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—Thru Feb. 28: *Fear City.* Beg. Mar. 1: *Ghoulies.* #3—Thru Feb. 28: *Fast Forward.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—*Fast Forward.* #2—*The Mean Season.*

303. **NEW DORP-HYLAN—** 351-6601. #1—*Beverly Hills Cop.* #2—*Witness.*

304. **NEW DORP-LANE—** 351-2110. *A Passage to India.*

305. **NEW DORP-RAE—** 979-0444. #1—Thru Feb. 28: *The Killing Fields.* Beg. Mar. 1: *Lost in America.* #2—*Vision Quest.*

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—*Turk 182!* #2—Thru Feb. 28: *Tuff Turf; Fear City.* Beg. Mar. 1: *A Marriage.*

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—Thru Feb. 28: *The Killing Fields.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—Thru Feb. 28: *Turk 182!* Beg. Mar. 1 (tent.): *Ghoulies.*

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. *The Breakfast Club.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Feb. 28: *The Killing Fields.* Beg. Mar. 1: *Ghoulies.* #2—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *The Falcon and the Snowman.* #3—*Turk 182!* #4—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Witness.* #2—*The Killing Fields.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*A Passage to India.* #2—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Ghoulies.* #3—Thru Feb. 28: *Amadeus.* Beg. Mar. 1: *The Sure Thing.* #4—*Heaven Help Us.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Feb. 28: *The Fog; Uncommon Valor.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Break-*

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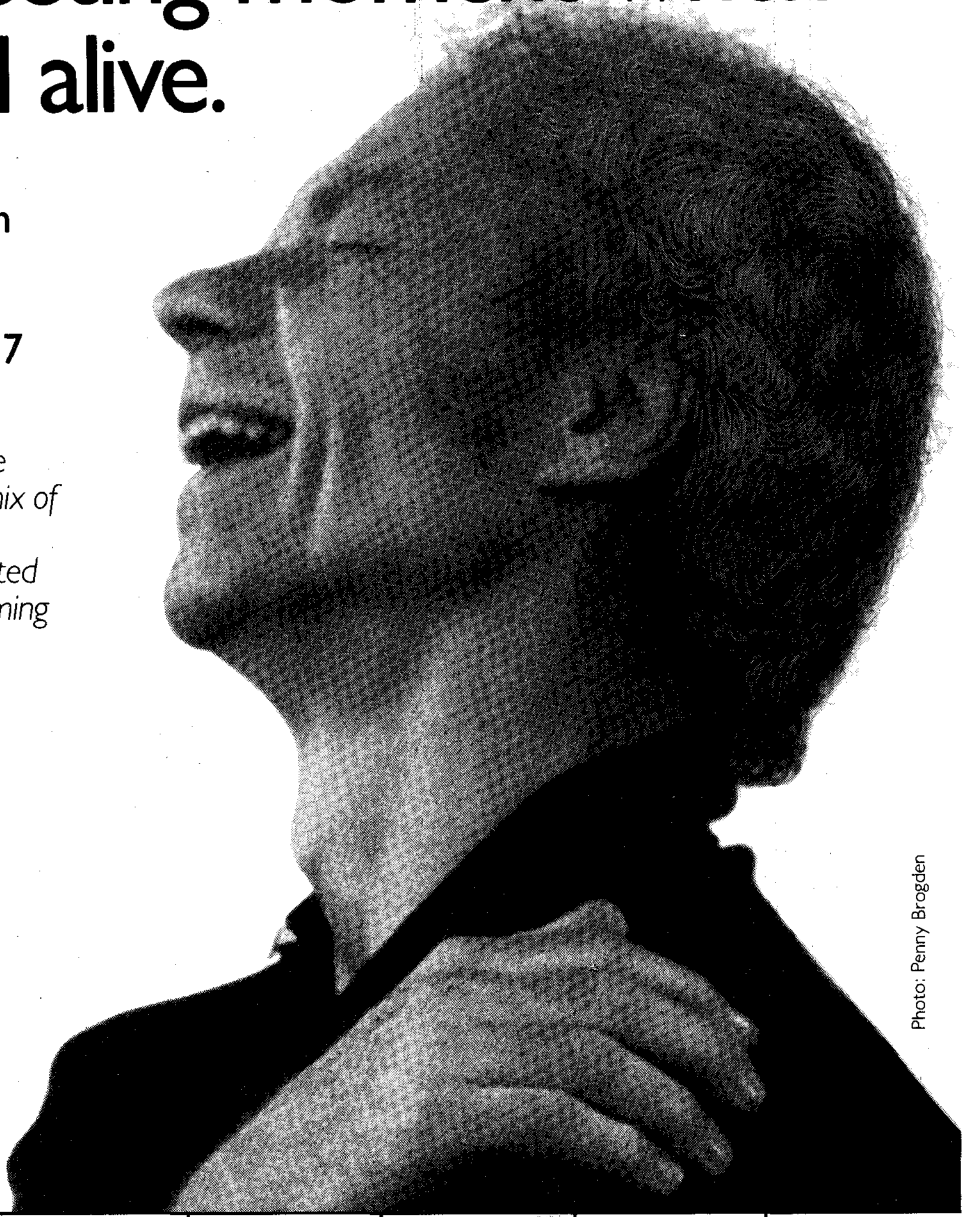

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Tuesday, March 12 – 8:00 pm DOUBLES† NEW WORK* PICTURES	Wednesday, March 13 – 8:00 pm NEW WORK* DOUBLES† PHRASES**	Thursday, March 14 – 8:00 pm LOCALE†† QUARTET PICTURES	Friday, March 15 – 8:00 pm DOUBLES† QUARTET PICTURES	Saturday, March 16 – 2:00 pm NEW WORK* PHRASES** ROADRUNNERS	Saturday, March 16 – 8:00 pm DOUBLES† NEW WORK* PHRASES**	Sunday, March 17 – 2:00 pm NEW WORK* PHRASES** PICTURES

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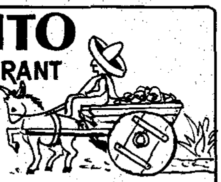

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fast Club. #2—*Mischief.* #3—*Turk 182!* #4—*The Mean Season.* #5—*Mass Appeal.* #6—*Turk 182!* #7—*Vision Quest.*

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Breakfast Club.* #2—*Beverly Hills Cop.*

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Turk 182!* #2—Thru Feb. 28: *Fast Forward.* #3—Thru Feb. 28: *The Mean Season.* #4—*Fear City.*

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Vision Quest.* #2—Thru Feb. 28: *Beverly Hills Cop.* Beg. Mar. 1: *Ghoulies.* #3—*The Breakfast Club.*

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*A Passage to India.* #2—*Heaven Help Us.* #3—*The Killing Fields.*

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Falcon and the Snowman.* #2—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—*Turk 182!* #4—*Turk 182!*

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*A Passage to India.* #2—*Witness.*

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Feb. 28: *The Flamingo Kid.* #2—Thru Feb. 28: *Paris, Texas.*

417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1 (tent.): *Lust in the Dust.* #2—*1984.*

419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Witness.*

420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*A Passage to India.* #2—*The Killing Fields.* #3—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #4—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Ghoulies.*

422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Vision Quest; Fear City.* #2—*The Mean Season; Amadeus.* #3—*The Breakfast Club.* #4—*Tuff Turf; Fast Forward.* #5—*A Passage to India.*

423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop.* #2—*Heaven Help Us.*

426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*A Passage to India.* #2—*Beverly Hills Cop.* #3—Thru Feb. 28: *The Mean Season; The Terminator.* Beg. Mar. 1: *The Falcon and the Snowman.*

427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Lost in America.* #2—*Witness.*

428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Ghoulies.* #2—Thru Feb. 28: *Fear City.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—Thru Feb. 28: *Tuff Turf.* Beg. Mar. 1 (tent.): *The Killing Fields.*

436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru Feb. 28: *A Soldier's Story; Body Double.* Beg. Mar. 1 (tent.): *Micki & Maude; Starman.*

439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *Ghoulies.*

442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Program unavailable.

443. **REGO PARK-LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*A Soldier's Story.* #2—*Tuff Turf.* #3—*The Cotton Club.*

447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*The Flamingo Kid; Bachelor Party.* #2—Program unavailable.

448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Witness.* #2—Thru Feb. 28: *Mass Appeal.*

450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*The Breakfast Club.* #2—*A Passage to India.*

451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Program unavailable.

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**— 223-2323. #1—*A Passage to India.* #2—*The Mean Season; The Woman in Red.* Beg. Mar. 1: *The Falcon and the Snowman.*

501. **BALDWIN-RKO**— 223-9230. *Heaven Help Us.*

502. **BELLEROSE-RKO**— 775-1351. Thru Feb. 26: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 27: *Micki & Maude.*

504. **BELLMORE-MOVIES**— 785-4486. *The Flamingo Kid.*

511. **EAST MEADOW-FLICK**— 794-8008. #1—*Turk 182!* #2—*Mischief.* #3—*The Flamingo Kid.*

512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Falcon and the Snowman.* #2—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—*The Killing Fields.* #4—*A Passage to India.*

517. **FLORAL PARK-RKO FLORAL**— 352-2280. Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

518. **FRANKLIN SQUARE-FRANLKIN**— 775-3257. #1—*The Breakfast Club.* #2—Thru Feb. 28: *Turk 182!* Beg. Mar. 1: *Ghoulies.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD**—741-4007. #1—*The Killing Fields.* #2—*Turk 182!* #3—*Beverly Hills Cop.*

521. **GARDEN CITY PARK-RKO PARK EAST**—741-8484. *A Passage to India.*

523. **GREAT NECK-SQUIRE**— 466-2020. #1—*The Killing Fields.* #2—*Turk 182!* #3—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Ghoulies.*

524. **HEWLETT-RKO**— 791-6768. Thru Feb. 26: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 27: *Micki & Maude.*

526. **HICKSVILLE-HICKSVILLE**— 931-0749. #1—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *Ghoulies.* #2—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

528. **HICKSVILLE-MID-PLAZA**— 433-2400. #1—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Blood Simple.* #2—Thru Feb. 28: *Fear City.* Beg. Mar. 1: *The Sure Thing.* #3—*Mischief.* #4—*Lost in America.* #5—*Amadeus.* #6—*1984.*

529. **LAWRENCE-RKO**— 371-0203. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Vision Quest.*

530. **LEVITTOWN-LEVITTOWN**— 731-0516. #1—Thru Feb. 28: *A Soldier's Story.* Beg. Mar. 1: *Protocol.* #2—Thru Feb. 28: *Micki & Maude; Starman.* Beg. Mar. 1: *Tuff Turf.*

531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—*Beverly Hills Cop.* #2—*Tuff Turf.* #3—*Fear City.* #4—*Witness.* #5—*The Breakfast Club.* #6—*Heaven Help Us.*

532. **LONG BEACH-LIDO**— 432-0056. Thru Feb. 28: *Teachers; Walking the Edge.* Beg. Mar. 1: *The Flamingo Kid; Bachelor Party.*

533. **LYNBROOK-LYNBROOK**— 593-1033. #1—*Turk 182!* #2—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Ghoulies.* #4—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *The Falcon and the Snowman.*

534. **LYNBROOK-STUDIO ONE**— 599-1444. Thru Feb. 28: *The Flamingo Kid.* Beg. Mar. 1: *Blood Simple.*

535. **MALVERNE-TWIN**— 599-6966. #1—*A Soldier's Story.* #2—Thru Feb. 28 (tent.): *Mass Appeal.* Beg. Mar. 1: *Protocol.*

536. **MANHASSET-MANHASSET**— 627-7887. #1—*Amadeus.* #2—Thru Feb. 28: *1984.* Beg. Mar. 1: *Lust in the Dust.* #3—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

537. **MANHASSET-RKO CINEMA**— 627-1300. *Witness.*

540. **MASSAPEQUA-PEQUA**— 799-6464. *Beverly Hills Cop.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—*Mischief.* #2—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Falcon and the Snowman.* #3—*Witness.* #4—*Heaven Help Us.* #5—*A Passage to India.* #6—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1: *Missing in Action 2: The Begin-*

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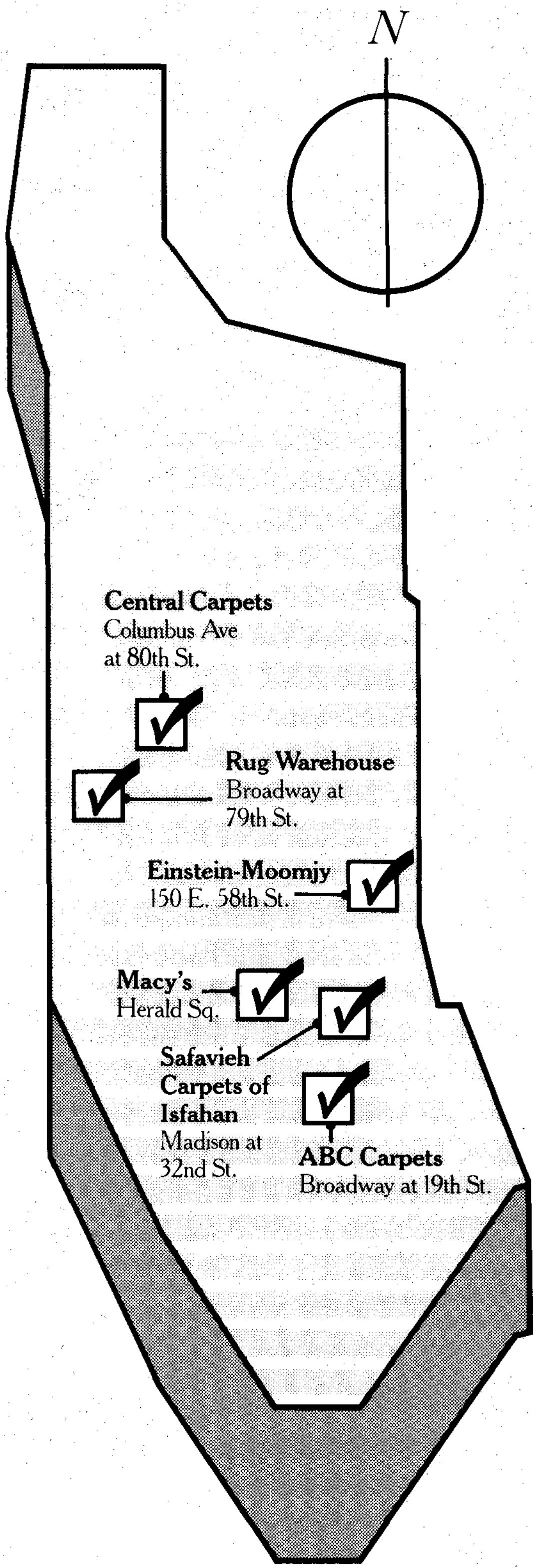
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MOVIES

ning. #7—*Vision Quest.* #8—Thru Feb. 28: *Fear City.* Beg. Mar. 1: *Ghoulies.* #9—*The Killing Fields.*

543. MERRICK-TWIN— 546-1271. #1—*Witness.* #2—*The Killing Fields.*

544. MERRICK-MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*The Flamingo Kid.* #2—*The Mean Season; Fast Forward.* Beg. Mar. 1: *The Falcon and the Snowman.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—*The Flamingo Kid.* #2—Program unavailable.

548. OLD BETHPAGE-CINE CAPRI— 752-1610. *Starman.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*The Flamingo Kid.* #2—Thru Feb. 28: *The Mean Season; Fast Forward.* Beg. Mar. 1: *The Falcon and the Snowman.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *The Breakfast Club.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Ghoulies.* #2—*Witness.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—*The Breakfast Club.* #2—Thru Feb. 28: *The Mean Season; The Woman in Red.* Beg. Mar. 1: *The Falcon and the Snowman.* #3—*Vision Quest.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *The Breakfast Club.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Witness.* #2—*The Killing Fields.*

559. ROSLYN-ROSLYN— 621-8488. #1—*A Passage to India.* #2—Thru Feb. 28: *Paris, Texas.*

561. SYOSSET-SYOSSET— 921-5810. #1—*Turk 182!* #2—*The Falcon and the Snowman.* #3—*The Killing Fields.*

562. SYOSSET-UA CINEMA 150— 364-0700. *A Passage to India.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *Stop Making Sense.* #2—*Turk 182!* #3—*Heaven Help Us.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Tuff Turf.* #4—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *The Sure Thing.* #5—*The Breakfast Club.* #6—*Fear City.* #7—*Lost in America.* #8—*The Falcon and the Snowman.* #9—*The Mean Season.* #10—*Fast Forward.* #11—*The Killing Fields.* #12—*A Passage to India.*

571. WANTAGH-RKO— 781-6969. *Turk 182!*

573. WESTBURY-DRIVE-IN— 334-3400. #1—*Witness.* #2—Thru Feb. 28: *Vision Quest; Fast Forward.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—*Turk 182!*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Feb. 28: *Starman.* #2—*The Flamingo Kid.*

Suffolk County

601. BABYLON-BABYLON— 669-3399. #1—Thru Feb. 28: *Vision Quest; Fast Forward.* Beg. Mar. 1 (tent.): *The Sure Thing.* #2—Thru Feb. 28: *1984.* Beg. Mar. 1 (tent.): *Lust in the Dust.* #3—Thru Feb. 28: *Amadeus.* Beg. Mar. 1: *Ghoulies.*

602. BABYLON-RKO— 669-0700. #1—*Turk 182!* #2—*A Passage to India.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*The Breakfast Club.* #2—Thru Feb. 28: *Mass Appeal.* #3—*Beverly Hills Cop.*

604. BAY SHORE-CINEMA— 665-1722. Thru Feb. 28: *Mischief.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Witness.* #2—*The Killing Fields.*

609. BRENTWOOD-BRENTWOOD— 273-3900. *The Flamingo Kid.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Feb. 28: *Starman.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*Fear City.* #2—*Heaven Help Us.* #3—*The Mean Season.* #4—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1: *The Sure Thing.* #5—*Beverly Hills Cop.* #6—*A Passage to India.* #7—*The Killing Fields.* #8—*Lost in America.* #9—*The Breakfast Club.* #10—*The Falcon and the Snowman.* #11—*Vision Quest.* #12—*Witness.*

617. COMMACK-RKO— 499-4545. #1—Thru Feb. 28: *1984.* Beg. Mar. 1: *Stop Making Sense.* #2—*Mischief.*

621. CORAM-PINE— 698-6442. #1—*Heaven Help Us.* #2—Thru Feb. 28: *Mass Appeal.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*A Passage to India.* #2—Thru Feb. 28: *Amadeus.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #3—Thru Feb. 28: *Turk 182!* Beg. Mar. 1: *Lust in the Dust.* #4—Thru Feb. 28: *1984.* Beg. Mar. 1: *The Falcon and the Snowman.* #5—*The Killing Fields.*

627. EAST SETAUKET-RKO FOX— 473-2400. Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Ghoulies.*

628. ELWOOD-ELWOOD— 499-7800. #1—Thru Feb. 28: *Fast Forward.* #2—*Beverly Hills Cop.* #3—Thru Feb. 28: *Fear City.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Thru Feb. 28: *Tuff Turf; Fast Forward.* Beg. Mar. 1 (tent.): *The Sure Thing.* #2—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Ghoulies.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*The Killing Fields.* #2—*A Passage to India.* #3—*Beverly Hills Cop.* #4—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Ghoulies.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *The Breakfast Club.*

634. HUNTINGTON-RKO YORK— 421-3911. *Witness.*

635. ISLIP-ISLIP— 581-5200. #1—*A Passage to India; The Breakfast Club.* #2—*Vision Quest.* #3—*Heaven Help Us.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *Mischief.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. *The Flamingo Kid.*

639. LINDENHURST-LINDENHURST— 888-5400. *The Flamingo Kid.*

640. MATTITUCK-MATTITUCK— 298-4405. #1—*A Passage to India.* #2—*Vision Quest.* #3—*Beverly Hills Cop.*

642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *Ghoulies.* #2—*Heaven Help Us.*

644. NORTHPORT-NORTHPORT— 261-8600. *The Flamingo Kid.*

645. OAKDALE-OAKDALE— 589-8118. Thru Feb. 28: *A Soldier's Story.*

648. PATCHOGUE-TRIPLEX— 475-0601. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*The Killing Fields.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*A Passage to India.* #2—*The Breakfast Club.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *The Falcon and the Snowman.* #2—*Turk 182!*

653. PORT JEFFERSON-MINI EAST— 928-6555. *A Passage to India.* **WEST**—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1 (tent.): *The Falcon and the Snowman.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Feb. 26: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 27: *Micki & Maude.*

655. RIVERHEAD-SUFFOLK— 727-3133. Thru Feb. 28: *Fast Forward.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Feb. 28: *Irezumi.* Beg. Mar. 1: *The Leopard.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—*Vision Quest.* #2—*The Flamingo Kid.* #3—*Amadeus; Fast Forward.*

660. SHIRLEY-TWIN— 281-4466. #1—Thru Feb. 28: *Tuff Turf.* Beg. Mar. 1 (tent.): *Ghoulies.* #2—*The Flamingo Kid.*

662. SMITHTOWN-SMITHTOWN— 265-1551. *Turk 182!*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Witness.* #2—*The Flamingo Kid.* #3—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1 (tent.): *The Falcon and the Snowman.*

664. STONY BROOK-LOEWS— 751-2300. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*The Breakfast Club.*

666. WEST ISLIP-TWIN— 669-2626. #1—*The Flamingo Kid.* #2—Thru Feb. 28: *Tuff Turf.* Beg. Mar. 1 (tent.): *Amadeus.*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Witness.* #2—*The Breakfast Club.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *Turk 182!*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—Thru Feb. 28: *Amadeus.* Beg. Mar. 1: *The Falcon and the Snowman.* #2—Thru Feb. 28: *The Flamingo Kid.* Beg. Mar. 1 (tent.): *The Killing Fields.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Witness.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*A Passage to India.* #2—*Heaven Help Us.* #3—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *The Falcon and the Snowman.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *The Falcon and the Snowman.* #2—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Sure Thing.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Feb. 26: *Choose Me.* Feb. 27–Mar. 1: *Man of Flowers.* Mar. 2–5: *Swann in Love.*

708. HARTSDALE-CINEMA— 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—Thru Feb. 28: *1984.* #4—Thru Feb. 28: *The Killing Fields.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *A Passage to India.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*The Killing Fields.* #2—*Amadeus.* #3—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #4—Thru Feb. 28: *Fast Forward; The Mean Season.* Beg. Mar. 1: *Ghoulies.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*The Breakfast Club.* #2—*A Passage to India.*

712. MOUNT VERNON-PARKWAY— 664-3311. *The Flamingo Kid.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*Vision Quest.* #2—*Turk 182!* #3—Thru Feb. 28: *Tuff Turf; Fear City.* Beg. Mar. 1: *Ghoulies.* #4—*The Breakfast Club.* #5—*Heaven Help Us.* #6—*Fast Forward.* #7—*Witness.*

715. NEW ROCHELLE-TOWN— 632-4000. Thru Feb. 28: *The Mean Season.*

716. OSSINING-ARCADIAN— 941-5200. #1—*Witness.* #2—Program unavailable. #3—*Turk 182!*

717. PEEKSKILL-BEACH— 737-6262. #1—*The Breakfast Club.* #2—Thru Feb. 28: *Vision Quest.* #3—*A Passage to India.* #4—Thru Feb. 28: *The Mean Season.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Beverly Hills Cop.* #2—Thru Feb. 28: *The Killing Fields.* #3—Thru Feb. 28: *Turk 182!* #4—Thru Feb. 28: *Fast Forward.* #5—Thru Feb. 28: *Fear City.*

720. PELHAM-PICTURE HOUSE— 738-3160. *The Flamingo Kid.*

721. PLEASANTVILLE-ROME— 769-0720. #1—Program unavailable. #2—*Beverly Hills Cop.*

722. RYE-RYE RIDGE— 939-8177. #1—*The Breakfast Club.* #2—*Witness.*

723. SCARSDALE-FINE ARTS— 723-6699. *Paris, Texas.*

724. SCARSDALE-PLAZA— 725-0078. Thru Feb. 28: *A Soldier's Story.* Beg. Mar. 1: *The Flamingo Kid.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Feb. 28: *Vision Quest.* #2—*The Breakfast Club.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Feb. 28: *Turk 182!* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

731. YONKERS-KENT— 237-3440. #1—Thru Feb. 28: *A Soldier's Story.* Beg. Mar. 1 (tent.): *Ghoulies.* #2—Thru Feb. 28: *Starman.* Beg. Mar. 1 (tent.): *Lust in the Dust.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Turk 182!* #2—*Beverly Hills Cop.* #3—*The Breakfast Club.* #4—Thru Feb. 28: *The Killing Fields.* Beg. Mar. 1: *Lost in America.*

733. YONKERS-PARK HILL— 969-4477. #1—*Fear City.* #2—Thru Feb. 28: *The Mean Season.* #3--Thru Feb. 28: *Fast Forward.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Heaven Help Us.* #2—Thru Feb. 28: *Mass Appeal.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *A Passage to India.*

745. NANUET-THE MOVIES— 623-0211. #1—*Heaven Help Us.* #2—*Vision Quest.* #3—*The Falcon and the Snowman.* #4—Thru Feb. 28: *Fast Forward.* #5—*The Mean Season.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Ghoulies.*

748. NYACK-CINEMA EAST— 358-6631. *Witness.*

751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *Mischief.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *The Flamingo Kid.*

755. SPRING VALLEY-PIX— 425-6902. #1—*Witness.* #2—*Amadeus.*

756. STONY POINT-9 W CINEMA— 942-0303. *Heaven Help Us.*

757. SUFFERN-LAFAYETTE— 357-6030. *Turk 182!*

759. WEST HAVERSTRAW-PLAZA— 947-2220. Thru Feb. 28: *The Mean Season.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*Beverly Hills Cop.* #2—*Turk 182!*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Turk 182!* #2—*The Breakfast Club.*

774. DANBURY-CINE— 743-2200. #1—*A Passage to India.* #2—*The Killing Fields.* #3—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Sure Thing.*

775. DANBURY-CINEMA— 748-2923. #1—*Beverly Hills Cop.* #2—*The Falcon and the Snowman.*

777. DANBURY-PALACE— 748-7496. #1—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1 (tent.): *Ghoulies.* #2—*Witness.* #3—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

778. DARIEN-PLAYHOUSE— 655-0100. *A Passage to India.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Beverly Hills Cop.* #2—Program unavailable.

780. FAIRFIELD-COUNTY— 334-1411. Program unavailable.

781. GREENWICH-CINEMA— 869-6030. #1—*The Breakfast Club.* #2—*Turk 182!*

782. GREENWICH-PLAZA— 869-4030. #1—*A Passage to India.* #2—*The Falcon and the Snowman.* #3—Thru Feb. 28: *Mrs. Soffel.* Beg. Mar. 1: *A Sunday in the Country.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Witness.*

784. NORWALK-CINEMA— 838-4504. #1—*Witness.* #2—*Fear City.*

785. NORWALK-NORWALK— 866-9202. *The Breakfast Club.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Feb. 26: *Bread and Chocolate.* Feb. 27–Mar. 1: *The Times of Harvey Milk.* Mar. 2–8: *Repo Man.*

789. SPRINGDALE-STATE— 325-0250. Thru Feb. 28: *A Soldier's Story.* Beg. Mar. 1: *The Killing Fields.*

790. STAMFORD-AVON— 324-9205. #1—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1 (tent.): *Ghoulies.* #2—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

791. STAMFORD-CINEMA— 324-3100. #1—*Witness.* #2—*Beverly Hills Cop.* #3—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *The Sure Thing.*

792. STAMFORD-PARK PLACE— 323-1600. #1—*1984.* #2—*Paris, Texas.*

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793. STAMFORD-RIDGEWAY— 323-5000. #1—*The Killing Fields.* #2—*Lost in America.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*Witness.* #2—*A Passage to India.* #3—*The Killing Fields.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—227-9619. *The Falcon and the Snowman.* #4—226-6666. *Lost in America.*

796. WESTPORT-POST— 227-0500. *The Killing Fields.*

798. WILTON-CINEMA— 762-5678. *Turk 182!*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*The Flamingo Kid.* #2—*Witness.* #3—*Beverly Hills Cop.*

801. HARRISON-WARNER— 482-8550. #1—*The Breakfast Club.* #2—Thru Feb. 28: *Vision Quest.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Feb. 28: *Turk 182!* Beg. Mar. 1: *Lost in America.* #2—*The Breakfast Club.*

804. JERSEY CITY-LOEWS— 653-4600. #1—Thru Feb. 28: *Fear City.* Beg. Mar. 1: *The Sure Thing.* #2—*Beverly Hills Cop.* #3—*Witness.*

805. JERSEY CITY-STATE— 653-5200. #1—Thru Feb. 28: *Fast Forward.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—*The Mean Season; Vision Quest.* Beg. Mar. 1: *Ghoulies.* #3—*Heaven Help Us.* #4—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *The Falcon and the Snowman.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*1984.* #2—*Lost in America.* #3—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Sure Thing.* #4—*The Breakfast Club.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Witness.* #2—*Heaven Help Us.* #3—*The Killing Fields.* #4—*A Passage to India.* #5—*Turk 182!* #6—*Beverly Hills Cop.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Feb. 28: *Superstition; Uncommon Valor.* Beg. Mar. 1: *The Flamingo Kid; Dreamscape.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *A Passage to India.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop.* #2—Thru Feb. 28: *Tuff Turf; Fear City.* Beg. Mar. 1: *Ghoulies.*

813. CEDAR GROVE-CINEMA 23— 239-1462. Thru Feb. 28: *Amadeus.* Beg. Mar. 1 (tent.): *Missing in Action 2: The Beginning.*

817. LIVINGSTON-COLONY— 992-0800. Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Falcon and the Snowman.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Passage to India.*

819. MILLBURN-RKO— 376-0800. #1—*Witness.* #2—*The Breakfast Club.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—Thru Feb. 28: *Paris, Texas.* Beg. Mar. 1: *Blood Simple.* #2—*Witness.* #3—*The Breakfast Club.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*A Soldier's Story.* #2—*The Flamingo Kid.* #3—Thru Feb. 28: *Vision Quest.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*The Flamingo Kid.* #2—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *Ghoulies.* #3—*Witness.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—Thru Feb. 28: *Lost in America.* Beg. Mar. 1 (tent.): *Amadeus.* #2—*Turk 182!* #3—*Heaven Help Us.*

828. VERONA-VERONA— 239-0880. *A Passage to India.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Beverly Hills Cop.* #2—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *The Sure Thing.* #3—*The Killing Fields.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Feb. 28: *Amadeus.*

841. CRANFORD-RKO— 276-9120. #1—*Witness.* #2—*The Breakfast Club.*

842. ELIZABETH-ELMORA— 352-3483. *Amadeus.*

846. LINDEN-TWIN— 925-9787. #1—*The Breakfast Club.* #2—Thru Feb. 28: *Heaven Help Us.* Beg. Mar. 1: *The Falcon and the Snowman.*

848. ROSELLE PARK-PARK— 245-0358. *The Flamingo Kid.*

849. SUMMIT-STRAND— 273-3900. Thru Feb. 28: *The Mean Season.* Beg. Mar. 1 (tent.): *Blood Simple.*

851. UNION-FIVE POINTS— 964-3466. Thru Feb. 28: *The Killing Fields.* Beg. Mar. 1: *Lost in America.*

852. UNION-LOST PICTURE SHOW— 964-4497. Thru Feb. 28: *Amadeus.*

854. UNION-RKO— 686-4373. #1—*A Passage to India.* #2—*Beverly Hills Cop.*

857. WESTFIELD-RIALTO— 232-1288. #1—*Heaven Help Us.* #2—*Amadeus.* #3—Thru Feb. 28: *Fast Forward; Mischief.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

858. WESTFIELD-TWIN— 654-4720. #1—*Vision Quest.* #2—*The Mean Season.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. *Witness.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*Vision Quest.* #2—*The Breakfast Club.* #3—*Witness.* #4—Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Sure Thing.*

863. EMERSON-TOWN— 261-1000. *A Passage to India.*

864. FAIR LAWN-HYWAY— 796-1717. #1—Thru Feb. 28: *Fast Forward; The Flamingo Kid.* Beg. Mar. 1: *Missing in Action 2: The Beginning.* #2—*Amadeus.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop.* #2—*Heaven Help Us.*

867. FORT LEE-LINWOOD— 944-6900. #1—*The Killing Fields.* #2—Thru Feb. 28: *Fast Forward; Mischief.* Beg. Mar. 1: *Missing in Action 2: The Beginning.*

868. FORT LEE-SHARON— 224-0202. *A Passage to India.*

873. OAKLAND-TWIN— 337-4478. #1—*A Passage to India.* #2—Thru Feb. 28: *Vision Quest.* Beg. Mar. 1: *Lost in America.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—*The Flamingo Kid.* #2—Program unavailable.

875. PARAMUS-BERGEN MALL— 845-4449. *The Falcon and the Snowman.*

876. PARAMUS-CINEMA 35— 845-5070. *The Breakfast Club.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Witness.* #2—Thru Feb. 28: *Mischief.* Beg. Mar. 1: *Stop Making Sense.* #3—*Lost in America.* #4—*Heaven Help Us.* #5—*A Passage to India.* #6—*Beverly Hills Cop.* #7—*Turk 182!* #8—*The Killing Fields.* #9—*1984.* #10—Thru Feb. 28: *Witness.* Beg. Mar. 1: *Ghoulies.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*The Mean Season.* #2—Thru Feb. 28: *Fear City; Tuff Turf.* Beg. Mar. 1: *Ghoulies.* #3—*Vision Quest.*

880. RAMSEY-CINEMA— 825-2090. *Witness.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. Thru Feb. 28: *The Mean Season.* Beg. Mar. 1: *The Falcon and the Snowman.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop.* #2—*Turk 182!* #3—*The Mean Season.* #4—*A Passage to India.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Feb. 25–28: *The Bridge on the River Kwai.* Mar. 1–3: *His Girl Friday.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Feb. 28: *Mrs. Soffel.* #2—*The Flamingo Kid.*

886. TEANECK-MOVIE CITY— 836-3334. #1—Thru Feb. 28: *Fast Forward.* #2—Thru Feb. 28: *Mass Appeal.* #3—Thru Feb. 28: *Paris, Texas.*

887. TENAFLY-BERGEN— 567-0004. Thru Feb. 28: *Amadeus.* Beg. Mar. 1: *A Sunday in the Country.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. *The Breakfast Club.*

889. WESTWOOD-PASCACK— 664-3200. Thru Feb. 28: *Vision Quest.* Beg. Mar. 1 (tent.): *Missing in Action 2: The Beginning.*

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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 46, 86, 203, 210, 235, 403, 422, 528, 536, 601, 625, 658, 666, 700, 710, 755, 813, 827, 840, 842, 852, 857, 864, 887

THE BAY BOY—(1 hr. 47 min., '85) In Canada in 1937, a teenage boy faces new personal and moral responsibilities when he witnesses a shocking crime. With Liv Ullmann, Kiefer Sutherland, Peter Donat. Written and directed by Daniel Petrie. R. 51

BETWEEN WARS—(1 hr. 37 min., '76) An Australian doctor experiments with psychoanalysis between the two world wars. With Corin Redgrave and Judy Morris. Dir. Michael Thornhill. 57

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 118, 201, 205, 210, 223, 303, 408, 411, 423, 426, 519, 529, 531, 540, 567, 603, 616, 628, 632, 640, 648, 664, 708, 719, 721, 732, 746, 751, 772, 775, 779, 791, 795, 800, 804, 807, 811, 830, 854, 860, 866, 878, 883

BEYOND THE WALLS—(1 hr. 43 min., '84) In Hebrew, Eng. subtitles. A drama about Jewish-Arab relations in contemporary Israel, set in a maximum security prison. Although it was chosen as Best Picture in Israel's local Academy Awards, the film's release in Israel was highly controversial. With Muhamad Bakri, Arnon Zadok, Rami Danon. Dir. Uri Barbash. R. 44

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 61

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 6, 55, 88, 528, 534, 821, 849

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations, and the pressure-cooker atmosphere, of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman, put on earth to keep everyone else in line. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. Swathed in black shawls, Sheedy hunches over her desk, muttering to herself; when she tells a lie, she has a dirty grin. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 25, 72, 85, 97, 100, 113, 114, 118, 201, 205, 210, 223, 236, 308, 408, 411, 422, 450, 518, 531, 551, 554, 557, 567, 603, 616, 633, 635, 649, 664, 667, 711, 714, 717, 722, 727, 732, 746, 773, 781, 785, 801, 803, 806, 819, 821, 841, 846, 862, 876, 888

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This good and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 90

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16, 707

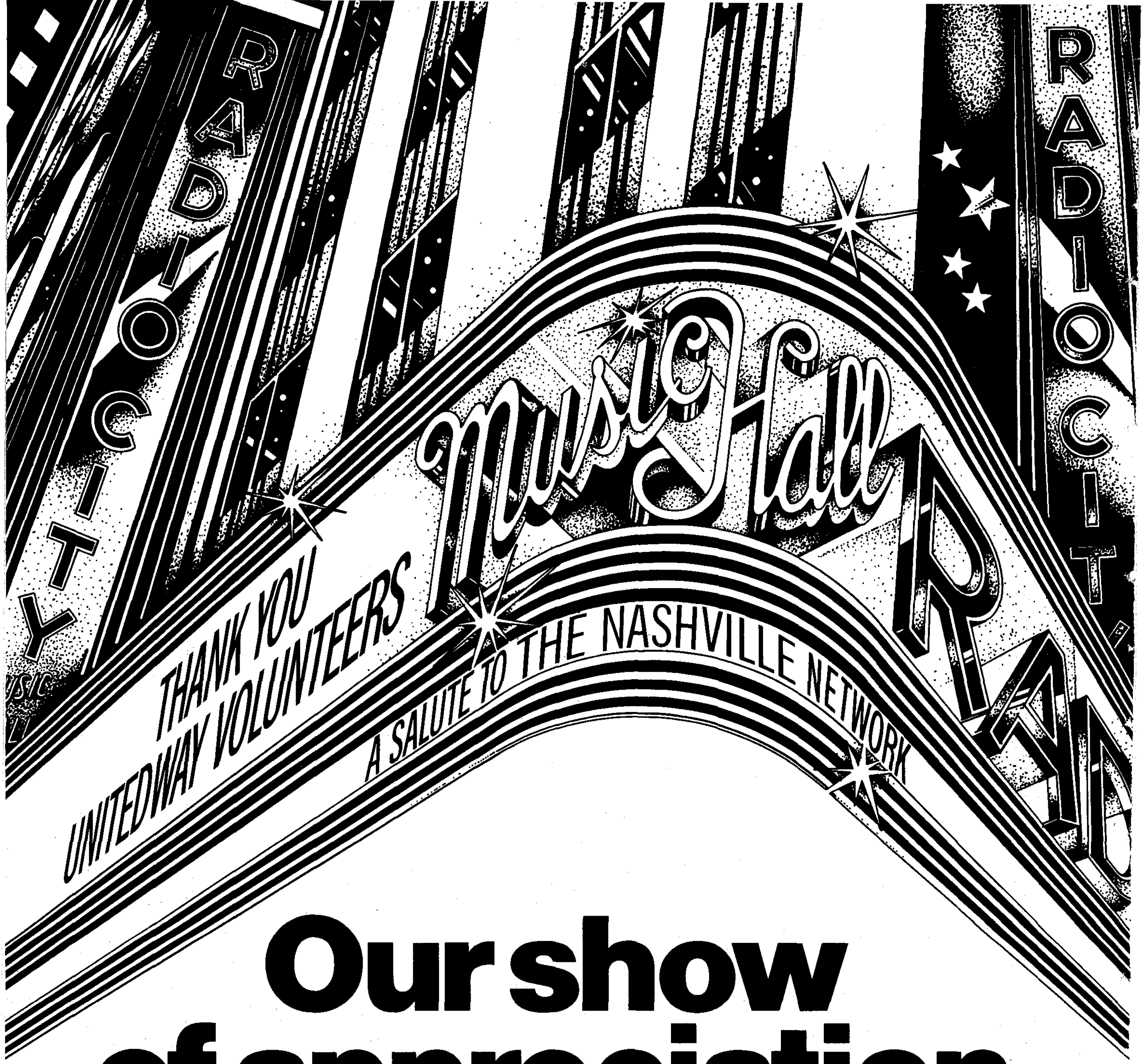
THE CLINIC—(1 hr. 35 min., '82) Wild antics in an Australian V.D. clinic. With Chris Haywood and Simon Burke. Dir. David Stevens. 57

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by New York *Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schlesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 20, 24, 36, 60, 102, 109, 401, 413, 426, 500, 512, 533, 541, 545, 550, 554, 561, 567, 616, 625, 651, 653, 663, 700, 702, 705, 745, 775, 782, 795, 805, 817, 846, 875, 882

FAST FORWARD—(1 hr. 50 min., '85) A musical about a group of eight high-school students from Ohio who come to New York to enter a dance contest. With Tracy Silver, John Scott Clough, Don Franklin. Dir. Sidney Poitier. PG. 22, 30, 60, 82, 109, 114, 118, 201, 234, 237, 300, 410, 413, 418, 422, 541, 545, 550, 567, 573, 601, 616, 628, 629, 655, 658, 710, 714, 719, 733, 745, 777, 790, 805, 857, 864, 867, 886

FEAR CITY—(1 hr. 40 min., '85) A psychopathic killer is loose in the New York underworld of topless dancers and prostitutes. With Tom Berenger, Billy Dee Williams, Melanie Griffith, Jack Scalia, Rossano Brazzi. Written by Nicholas St. John. Dir. Abel Ferrara. R. 33, 80, 100, 111, 118, 201, 210, 234, 237, 306, 410, 422, 428, 528, 531, 541, 567, 616, 628, 714, 719, 733, 784, 804, 811, 879

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 11, 21, 213, 228, 231, 416, 447, 504, 511, 532, 534, 545, 547, 550, 574, 609, 638, 639, 644, 658, 660, 663, 666, 700, 712, 720, 724, 754, 800, 809, 822, 825, 848, 864, 874, 885



Our show of appreciation.

The United Way Volunteers really outdid themselves this year.

They've helped raise a record amount of money for 1500 human care agencies in the Tri-State area. It's been the most successful fund-raising campaign in the history of the United Way of Tri-State.

That's an effort that's worthy of very special thanks.

So in their honor, a star-studded Country Music Concert will be held at Radio City Music Hall on March 7, 1985.

Some of the biggest names in country music will be performing.

Like George Jones, Ricky Skaggs, Mickey Gilley, Lacy J. Dalton, Charly McClain, David Coe and Exile. Plus special guest star Ray Charles.

Thousands of United Way Volunteers from the Tri-State area will be attending. The concert is *not* open to the general public but will be cablecast by the Nashville Network on April 6 at 9:00 P.M.

So to all the United Way Volunteers out there, thank you once again.

And enjoy this spectacular evening. It promises to be a hand-clappin,' foot-stompin,' heel-kickin' good time.

THE UNITED WAY

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

HEAVEN HELP US—(1 hr. 42 min., '85) High jinks in a boys' parochial school. Pleasant enough but timid, ingratiating, and not much better than a sitcom. Catch it if you've always longed to see Donald Sutherland as a Dominican priest. Also starring Andrew McCarthy, Kevin Dillon, Mary Stuart Masterson, and John Heard. (Feb. 18, 1985) R. 20, 37, 70, 97, 100, 103, 109, 118, 202, 206, 210, 225, 401, 403, 412, 420, 423, 428, 439, 501, 523, 526, 531, 533, 541, 566, 616, 621, 627, 632, 635, 643, 651, 702, 705, 714, 735, 745, 756, 805, 807, 825, 827, 846, 857, 866, 878

INTO THE NIGHT—(1 hr. 57 min., '85) Reviewed in this issue. R. 72

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 58, 83, 92, 118, 201, 206, 211, 225, 305, 307, 401, 402, 412, 420, 428, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 632, 648, 700, 708, 710, 719, 732, 774, 789, 793, 794, 796, 807, 830, 851, 867, 878

LADIES ON THE ROCKS—(1 hr. 40 min., '83) In Danish, Eng. subtitles. Two women, an aging rocker and a housewife, perform their unorthodox, comic stage show on the road in provincial Denmark, enraging and delighting their rural audiences. With Helle Ryslinge and Anne Marie Helger. Screenplay by Ryslinge, Helger, and Christian Braad Thomsen. Dir. Thomsen. 2

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 9, 62, 305, 427, 528, 567, 616, 732, 793, 795, 803, 806, 827, 851, 873, 878

LUST IN THE DUST—(1 hr. 30 min., '85) A Western spoof about lust, greed, and other strong passions in the desert, starring Tab Hunter as the hero and Divine as a saloon singer. With Lainie Kazan and Cesar Romero. Written by Philip John Taylor. Dir. Paul Bartel. R. 16, 35, 48, 418, 536, 601, 625, 731

A MARRIAGE—(1 hr. 30 min., '83) The relationship of a young Staten Island couple is traced from courtship to marriage and divorce. An independent production by Staten Island filmmaker Sandy Tung, shot in 22 days on a budget of $125,000, and premiered at the 1983 New Directors/New Films series. With Ric Gitlin and Isabel Glasser. 90, 306

THE MEAN SEASON—(1 hr. 46 min., '85) Reviewed in this issue. R. 16, 41, 70, 97, 102, 103, 109, 118, 202, 203, 210, 212, 300, 407, 410, 413, 422, 426, 439, 500, 512, 526, 533, 541, 545, 550, 554, 567, 616, 643, 650, 668, 705, 710, 715, 717, 733, 745, 759, 774, 790, 805, 806, 817, 849, 858, 862, 879, 882, 883

MISCHIEF—(1 hr. 37 min., '85) In a small midwestern town in the late fifties, a seventeen-year-old boy tries to lose his innocence. With Doug McKeon, Catherine Mary Stewart, Kelly Preston, and Chris Nash. Dir. Mel Damski. R. 54, 206, 225, 407, 511, 528, 533, 536, 541, 566, 604, 617, 637, 747, 752, 805, 830, 857, 867, 878

MRS. SOFFEL—(1 hr. 50 min., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. (Jan. 14, 1985) PG-13. 16, 782, 885

1984—(2 hr. 3 min., '84) Completely boring. Almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. This latest version of Orwell's novel has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed. (Jan. 28, 1985) R. 14, 41, 71, 86, 418, 528, 536, 601, 617, 625, 708, 792, 806, 878

PARIS, TEXAS—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually,* but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 9, 93, 213, 416, 559, 723, 792, 821, 886

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 105, 118, 208, 212, 234, 236, 304, 403, 412, 414, 420, 422, 426, 450, 500, 512, 521, 529, 541, 559, 562, 567, 602, 616, 625, 632, 635, 640, 649, 653, 702, 708, 709, 711, 717, 744, 774, 778, 782, 794, 795, 807, 810, 818, 828, 854, 863, 868, 873, 878, 883

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 78

A PRIVATE FUNCTION—(1 hr. 33 min., '84) In Yorkshire, 1947, a hungry chiropodist and his wife, fed up with the restrictions of post-war food rationing, decide to kidnap a hog. With Michael Palin, Maggie Smith, Denholm Elliott, Bill Paterson, Richard Griffiths, Liz Smith, and Betty the Pig. Written by Alan Bennett; dir. Malcolm Mowbray. R. 56

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) A romantic fantasy about a waitress in a small town in New Jersey during the Depression. With Mia Farrow, Jeff Daniels, Danny Aiello, Van Johnson, Zoe Caldwell, Edward Herrmann, John Wood, Alexander H. Cohen. Written and directed by Woody Allen. PG. 71

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitemore. Dir. Alan Bridges. 62

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 38, 97, 211, 436, 443, 530, 535, 645, 724, 731, 789, 822

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus,* can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John

Carpenter. (Dec. 17, 1984) PG. 35, 436, 530, 548, 574, 612, 731

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 7, 566, 617, 878

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 16, 56, 782, 887

THE SURE THING—(1 hr. 34 min., '85) A comedy about two college freshmen, a young man and a young woman, who journey cross-country, each seeking quite different goals. With John Cusack, Daphne Zuniga, Viveca Lindfors, and Nicollette Sheridan. Written by Steven L. Bloom and Jonathan Roberts; dir. Rob Reiner. PG-13. 25, 33, 60, 92, 109, 111, 118, 210, 403, 528, 567, 601, 616, 629, 705, 774, 791, 804, 806, 830, 862

TCHAO PANTIN—(1 hr. 40 min., '84) In French, Eng. subtitles. In the shabby Belleville section of Paris, a defeated man is stirred to life by his love for a young, reckless, terribly vulnerable drug pusher. See it for the enjoyably squalid atmosphere and the neo-Gabin tough-guy performance by Coluche. With Richard Anconina and Agnès Soral. Based on the novel by Alain Page. Dir. Claude Berri. (Feb. 25, 1985) 50

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3, 788

TUFF TURF—(1 hr. 52 min., '85) Violence erupts at a Los Angeles high school terrorized by a teenage gang when a new student arrives and sets his sights on the gang leader's girlfriend. With James Spader, Kim Richards, Paul Mones, Matt Clark, Claudette Nevins, Olivia Barash, Robert Downey. Dir. Fritz Kiersch. R. 38, 234, 306, 422, 428, 443, 530, 531, 567, 629, 660, 666, 714, 811, 879

TURK 182!—(1 hr. 35 min., '85) A demogogic movie masquerading as a popular one. Timothy Hutton is a selfless, innocent young fellow whose brother, a heroic fireman, is shafted by the City of New York. Hutton avenges his brother by spraying the fireman's nickname and badge number over various municipal structures, and the people of New York are immediately enchanted by the mysterious graffiti artist. To this dated and banal story, the movie adds the vulgarity of crude stereotyping: All the ethnics are swell guys, and all the Wasps are phonies. With Robert Culp and Robert Urich. Directed by Bob Clark, who is still making *Porky's*—everything he does is slobby. (Feb. 25, 1985) PG-13. 25, 32, 48, 83, 93, 100, 114, 118, 206, 212, 234, 306, 307, 401, 407, 410, 413, 511, 518, 519, 523, 533, 561, 566, 571, 573, 602, 625, 651, 662, 668, 714, 716, 719, 728, 732, 757, 772, 773, 781, 798, 803, 807, 827, 878, 883

VISION QUEST—(1 hr. 48 min., '85) A high-school senior in Spokane, Washington, hopes that through the power of his will and imagination he will be awarded an athletic scholarship to college. With Matthew Modine, Linda Fiorentino, Michael Schoeffling, and Ronnie Cox. Based on the novel by Terry Davis; screenplay by Darryl Ponicsan. Dir. Harold Becker. R. 23, 32, 58, 92, 109, 114, 118, 203, 210, 212, 234, 237, 305, 401, 403, 407, 411, 420, 422, 427, 512, 517, 528, 529, 541, 552, 554, 567, 573, 601, 616, 629, 635, 640, 642, 653, 658, 663, 702, 710, 714, 717, 727, 745, 747, 777, 791, 801, 805, 822, 858, 862, 873, 879, 889

WHERE THE GREEN ANTS DREAM—(1 hr. 40 min., '85) In South Australia, a white mining corporation is determined to violate aboriginal sacred ground for profit. Written and directed by Werner Herzog. R. 86

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 74, 92, 104, 105, 111, 118, 201, 205, 210, 225, 303, 402, 414, 419, 427, 448, 531, 537, 541, 543, 552, 558, 567, 573, 606, 634, 648, 663, 664, 667, 701, 714, 716, 722, 748, 755, 777, 783, 784, 791, 794, 800, 804, 807, 819, 821, 825, 841, 861, 862, 878, 880

Revivals

ANIMAL CRACKERS—(1 hr. 38 min., '30) Lesser Marx, but enjoyable. Groucho takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). The brothers get up to some funny business as they dismantle a society woman's home, but it's a long time between jokes. Dir. Victor Heerman. 96

BRIEF ENCOUNTER—(1 hr. 26 min., '46) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a married man and woman—this is what is meant by "bittersweet." Written by Noël Coward. Dir. David Lean. 10

CITIZEN KANE—(2 hr., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. 39

DERSU UZALA—(2 hr. 20 min., '75) In Russian, Eng. subtitles. A film by an old man (Akira Kurosawa) about an old man. Set in czarist Russia, it is, in its own way, an adventure saga. An expedition of trappers is lucky enough to stumble onto and employ as its guide the old trapper Dersu. Kurosawa has captured the terrain in vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. 96

FOREIGN CORRESPONDENT—(1 hr. 59 min., '40) Alfred Hitchcock's fast, exciting tale of espionage and political intrigue in pre–World War II Europe. With Joel McCrea, Albert Basserman, George Sanders, Herbert Marshall, Robert Benchley, and Laraine Day. 89

GASLIGHT (1944)—(1 hr. 54 min.) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor. 39

KNIFE IN THE WATER—(1 hr. 35 min., '62) In Polish, Eng. subtitles. This was Roman Polanski's first film (made in Poland) and probably his best. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. 10

THE LADY VANISHES (1938)—(1 hr. 37 min.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released David O. Selznick signed Hitchcock to direct in Hollywood. 10, 89

THE MARRIAGE OF MARIA BRAUN—(2 hr., '78) In German, Eng. subtitles. Hanna Schygulla stars as Maria Braun, a tough, ambitious German girl who marries an officer amid the rubble of 1944 and who then survives without him, through hustling and shrewd business sense, into more prosperous years. Directed by Rainer Werner Fassbinder in his usual blunt, acridly funny style. 96

THE SHOP AROUND THE CORNER—(1 hr. 37 min., '40) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing . . . you know. All the other parts are exquisitely cast and played as well, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemütlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. 10

SWEPT AWAY—(1 hr. 56 min., '74) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked alone together on a desert island. He becomes the despot and she the slave who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty yet earnest, often gripping film. With Mariangela Melato and Giancarlo Giannini. 13

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min., '77) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet and Angela Molina. Dir. Luis Buñuel. 95

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely-paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. 10, 89

TOP HAT—(1 hr. 40 min., '35) A Fred Astaire musical as absolutely irresistible as any of them, with songs by Irving Berlin. With Ginger Rogers and Edward Everett Horton. Dir. Mark Sandrich. 95

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 95

THEATER

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Broadway

Previews and Openings

Monday, February 25

LEADER OF THE PACK!—Dinah Manoff, Patrick Cassidy, and Dennis Bailey star in a musical with book by Melanie Mintz and Anne Beatts, featuring Ellie Greenwich and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Previews now prior to a 3/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela Sousa, Michael Learned, Valerie Mahaffey, and Trish Connolly; directed by Rabb. Previews now prior to a 3/6 opening. Preview prices are $27 except for Sat. eves. which are $30. After opening all perfs. $30 except Sat. eves. which are $33. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hr., 20 min. All Major credit cards.

Tuesday, February 26

THE OCTETTE BRIDGE CLUB—P. J. Barry's comedy about eight sisters ranging in age from 37 to 54 who get together every other Friday night to play bridge and gossip and catch up on their lives; directed by Tom Moore. With Peggy Cass, Nancy Marchand, Bette Henritz, Elizabeth Huddle, Anne Pitoniak, Lois de Banzie, Roberta Maxwell, and Elizabeth Franz. Previews start 2/26 prior to a 3/5 opening. Mon.-Thur. at 8, $27.50-$32.50; Fri. & Sat. at 8, $30-$35; Wed. & Sat. at 2, $23-$28. **Music Box Theatre,** 239 W. 45th St. (246-4636). 2 hr., 10 min. All major credit cards.

Thursday, February 28

REQUIEM FOR A HEAVYWEIGHT—John Lithgow, George Segal,and Maria Tucci star in a revival of Rod Serling's play about a fighter seeking a new way of life; directed by Arvin Brown. Previews start 2/28 prior to a 3/7 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $32.50-$37.50; Wd. at 2, $20-$30. **Martin Beck Theatre,** 302 W. 45th St. (246-6363). 2 hr., 25 min. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Wendy Gazelle, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **46th St. Theatre,** 226 W. 46th St. (221-9344). 2 hr., 40 min. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace Theatre,** Bdway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hr., 45 min. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthr[illegible] system; directed by Gregory Mosher. W[illegible] Mantegna, Chuck Stransky, Vincent G[illegible]a, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Wed. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hr. All major credit cards. **IRLS**

CLOSED

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With Frank Langella (as of 3/5), Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). Major credit cards. 3 hr., 15 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, and Aleta Mitchell. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3,$22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45; thru 3/2. **St. James,** 246 W. 44th (398-0280). 2 hr., 30 min. ● **IRLS**

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play is still the funniest farce on Broadway or anywhere else. Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hr. All major credit cards. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast excellent. Mon.-Thurs. at 8, Sat. at 2, $12.50-$30, Fri. & Sat. at 8, $12.50-$32.50, Wed. at 2, $27.50-$32.50. **Royale,** 242 W. 45th (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vyto Ruginis. Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Elizabeth Perkins, Edward Petherbridge, Brian Cox, James Hazeldine, Charles Lang, Caitlin Clarke. Tues.-Sat. at 6:45; Sun. at 2; $35-$50. **Nederlander Theater,** 208 W. 41st St. (921-8000). 4 hr. 40 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters (who leaves the cast at the end of the month) star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's, *International Stud, Fugue in a Nursery, Widows and Children First,* with Fierstein (thru 3/20, in the leading role Mon.-Wed eves. & Wed. mat.; Philip Astor the rest of the time), Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All Major credit cards. 3 hr., 30 min. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and satire. Tues.-Fri. at 8, Sat. at 2, 8, 11, Sun. at 3; $22.50-$30; thru 3/10. **Lyceum,** 149 W. 45th St. (239-6200). 2 hr.

Off Broadway

AS IS—William M. Hoffman's play deals with a gay couple's attempts to deal with the threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Mark Myers, Claris Erickson, Steve Gregan, and Lou Liberatore. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-$25; from 2/27. **Circle Rep Theater,** 99 7th Ave. So. (924-7100).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett,** 410 W. 42nd (594-2826).

BEFORE THE DAWN—Rick Hobard's play, adapted by Joseph Stein from *A Ladies Tailor,* by Alexandr Borschchagovsky. Set in Kiev in 1941, play focuses on the love and friendship that develop between two families, one Jewish and one non-Jewish, on the eve of the event of Babi Yar; directed by Kenneth Frankel. **American Place Theatre,** 111 W. 46th St. (247-0393).

CLIFFHANGER—James Yaffe's new thriller, which takes place on a college campus, with Henderson Forsythe, Lenka Peterson, Tom Mardirosian, Natalia Nogulich, and Keith Reddin; directed by David McKenna. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $7.50. **Lamb's,** 130 W. 44th (997-1780).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a writer who, while facing a crisis in his life and career, encounters two runaway teenage boys; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Martinson Theatre,** 425 Lafayette St. (598-7150).

THE CRATE—Shel Silverstein's playlets and songlets centered around one prop, a crate; directed by Art Wolff. With Deborah Reagan, Bill Cwikowski, Janet Zarish, and Heathre Lupton. Tues.-Sat. at 8, Sun. at 2 & 7; $12 & $14. **Ensemble Studio,** 549 W. 52nd (247-3408).

DIAMONDS—Musical revue about the baseball mystique, featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, James McDaniel, Chip Zien, Susan Bigelow, Ellia English, and Dick Latessa. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Circle in the Sq. Downtown Theater,** 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre,** 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, from Ellis Island through the advent of the movie moguls. With Betty Silberman, Avi Hoffman, Bernardo Hiller, Joanne Borts, and Phyllis Berk. Sat. at 8:30, Sun. at 2 & 5:30; $12-$19.50; 3/2-31. **Norman Thomas Theater,** 111 E. 33rd St. (689-7610).

HAVEN—Joel Gross's play takes place after W. W. II in Forest Hills and is centered around a refugee with a mysterious background; directed by Bruce Ornstein. With Ellen Barber, Stephen McHattie, David Lynn Chandler, and Lane Binkley. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12-$15; from 3/6. **South Street Theater,** 424 W. 42nd St. (279-4200).

THE HITCH-HIKERS—Eudora Welty's Gothic tale involves a traveling salesman, two hitch-hikers, and a random act of violence, in a small town in Mississippi. It was adapted for the stage by Larry Ketron and directed by Dann Florek. The cast features Edward Cannan, Wyman Pendleton, Peter Zapp, Timothy Carhart, Frances Fisher, Kevin Geer, Elizabeth McGovern, and Jihmi Kennedy. Tues.-Sat. at 8, Sun. at 3 & 7:30; $10, $12; thru 3/17. **WPA,** 138 Fifth Ave. (206-0523).

HOME—A revival of David Storey's 1970 loneliness play about five people living in an asylum, which won the New York Drama Critics Circle Award for Best Play; directed by Alex Dmitriev. Cast features Paul Perri, Mary Hara, Robert Gerringer, Patricia Falkenhain, and Kermit Brown. Thru 3/3 on a varied schedule; $8; call theater for specifics. **York Theatre,** 2 E. 90th St. (534-5366).

HONEY I'M HOME—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband goes off to Vietnam; directed by Albert Harris. With Ray Blackburn, Haviland Morris, and Susan Plaksin. Tues.-Sat. at 8, Sat. at 2; $16; thru 3/2. **Theatre Off Park,** 28 E. 35th (679-6283).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Joan Copeland, Alma Cuervo, Stephen Gilborn, Christine Healy, and Philip Hoffman. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher St. (924-8782). ●

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood,** 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19-$25. Ekkehard Schall appears in two programs on alternate nights of works by Bertolt Brecht, 2/26-3/16; $20-$25. Call theater for specific dates. **Harold Clurman Theatre,** 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum,** 126 2nd Ave. (239-6200). ● ●

THE MAKING OF AMERICANS—A new play, based on a novel by Gertrude Stein, with music by Al Carmines, and a libretto by Leon Katz, chronicles the Stein family's life as it travels from Europe to America and back again to Europe; directed by Anne Bogart. Tues.-Sat. at 8, Sat. at 2; 3/5-30; $15-$20. **St. Clement's Church Theater,** 423 W. 46th St. (265-4375).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15-$20. **Heckscher Theater,** 1230 Fifth Ave. (534-2804). ●

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/10. **Folksbiene Theater,** 123 E. 55th St. (755-2231).

THE PLAYBOY OF THE WESTERN WORLD—Kate Burton, Jarlath Conroy, Stephen Daley, Rex Everhart, James Greene, Caroline Kava, Ken Marshall, and Danny Sewell in a revival of the John Millington Synge bitter comedy about a mysterious youth with a violent past; directed by Joe Dowling (Abbey Theatre/Dublin). Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 3/10. **Roundabout Theatre,** 100 E. 17th St. (420-1883).

SALONIKA—Jessica Tandy stars in a play by Louise Page, set on the Greek island, about an English woman and her 60-year-old daughter who remember and encounter characters from the World War One battles there, including the woman's husband killed in the war; directed by John Madden. With Elizabeth Wilson and Maxwell Caulfield. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Noble Sissle, Eubie Blake, Maceo Pinkhard, Billy Strayhorn, Johnny Mercer, Fields, and McHugh; dancing includes the jitterbug, cakewalk, jazz, ballet, and tap. With Tina Pratt, Ludie Jones, Juanita Boisseau, Nina Klyvert, Sheila Barker, Ty Stephens, Jeree Palmer, Branice McKenzie. Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate Theater,** Thompson & Bleecker Sts. (475-5120).

SHALOM 85—A new musical show from Israel, starring Yaffa Yarkoni and featuring 45 singers, dancers, and musicians in an international showcase; , directed and choreographed by Gavri Levi. 3/5 at 2 & 8, 3/7 at 2 & 8, 3/9 at 8:30; $12.50-$22.50. **Town Hall Theatre,** 123 W. 43rd St.. (921-9447).

SIZWE BANZI IS DEAD—And *The Island,* two one-acters by Athol Fugard, Winston Ntshona, and John Kani; the first addresses the dilemma in South Africa, the second deals with South Africa's maximum security prison for African political offenders. *Sizwe* is directed by Rodney Douglas, *Island* by Joseph Uchitel. *The productions feature* Lincoln Brown and Donald Lee Taylor. Fri. at 8, Sat. at 3 & 8, Sun. at 4; $12; thru 3/17. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (491-9165).

STREETHEAT—A contemporary musical by Rick Atwell and Frank Owens. W[illegible]h Glenn Scarpelli, Michael DeLorenzo, Jam[illegible] Johnson, Ron Lee Savin, and Vicki Le[illegible]ues.-Sun. at 8; $30 (and then you can stay on for dancing at no extra charge). **Studio 54 Theatre,** 254 W. 54th (581-2243).

CLOSED

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with three very funny guys—Scott Bakula, Jerry Colker and John Kassi—in the title roles; directed by Andrew Cadiff. Watch for weirdly hilarious material. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $24.50-$28.50. **Minetta Lane,** 18 Minetta Lane (420-8000).

TOM AND VIV—Edward Herrmann, Julie Covington, Margaret Tyzack, Richard Butler, Michele Copsey, and David Haig in Michael Hastings's play based on the tumultuous first marriage in 1915 of T. S. Eliot to the daughter of a prominent London family; directed by Max Stafford-Clark. Tues.-Sun. at 8; $15-$18; thru 3/10. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exercise their wartime and post-wartime experiences. Wed.-Sun. at 8, Sat. & Sun. at 3; $12 & $15; thru 3/3. **Public/Shiva,** 425 Lafayette St. (598-7150).

VIRGINIA—Kate Nelligan stars as Virginia Woolf, the high priestess of Bloomsbury, in Edna O'Brien's play. Kenneth Welsh plays Leonard Woolf and Patricia Elliott is Vita Sackville-West; directed by David Leveaux. Tues.-Sun. at 8, Sun. at 3; $18-$20. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

Theater Companies

AMERICAN JEWISH THEATRE—Leah K. Friedman's *The Rachel Plays, about the relationship* between the mother and daughter of an immigrant family in 1939, from the perspective of the nine-year-old; directed by Susan Einhorn. With Regina Baff, Mia Danziger, Lisabeth Bartlett, and Paul Stolarsky. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 3/24. **The 92nd St. Y Theater,** 1395 Lexington, at 92nd St. (427-4410).

APPLE CORPS THEATRE—Barbara Feldon and Michael Tolan in a special series of readings. *The Faces of Love,* adapted from the world's great writers; 3/4, 5, 18, 19 at 8. *Portrait of America,* with music arranged and composed by Lee Norris; 3/11, 12, 25, 26 at 8. $8. **Theater ,** 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

CITY STAGE CO.—Thru 3/31, Tues.-Sun. at 8 with mats. Sat. & Sun. at 3, Moliere's *George Dandin,* in which a country bourgeois marries above his station, and Carl Sternheim's *The Underpants,* which describes a flurry of marital disasters. **City Stage Company,** 136 E. 13th (677-4210).

CLASSIC THEATRE—Its tenth season opens with a revival of Moliere's *The Imaginary Invalid,* starring

Owen S. Rackleff; directed by Maurice Edwards. Thurs.-Sat. at 8, Sun. at 3 & 8 (exc. 3/3 which is only at 3); $8; 2/28-3/17. **The Cubiculo,** 414 W. 51st St. (713-0035).

DRAMATIS PERSONAE—The Strindberg Cycle continues with a performance of *Miss Julie,* directed by Steven Baker. Thurs.-Sun. at 8; $5. **Theater,** 25 E. 4th St. (777-2017).

EQUITY LIBRARY THEATRE—A revival of *Very Warm for May,* the 1939 musical with book and lyrics by Oscar Hammerstein II and music by Jerome Kern; directed by Worth Howe, with choreography by Dee Dee Sandt. 3/7-31. **ELTheatre,** 103rd St. & Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse,** 79 E. 4th St. (254-5060).

JEAN COCTEAU REPERTORY—Oscar Wilde's *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* Edward Radzinsky's *Theatre in the Time of Nero and Seneca.* In repertory thru 5/8; $10. Call theater for specific dates. **Cocteau Rep,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Leonard Michaels's *City Boy,* about a youth who comes to New York to conquer the world; directed by Edward M. Cohen. Tues.-Thurs. at 8, $12, Sat. at 8, Sun. at 2 & 7; $15. **Theatre,** 344 E. 14th St. (279-4200).

LAKOTA THEATRE COMPANY—*Billy Liar,* an adaptation by Keith Waterhouse and Willis Hall of the former's novel about a bright working-clas British youth attempting to come to terms with both his dreams and his background; directed by Dee LaDuke. With John Geter, Mark Anthony Taylor, Bonita Beach, Jeanette Srubar, Robert Cesario, Mary Irwin, Ted Mills, and Susan Disbrow. 3/8-24; $6. **Clyde Vinson Studio,** 612 Eighth Ave. (944-1175).

LA MAMA ANNEX—*Nosferatu, A Symphony of Darkness,* Ping Chong's newest multi-media production, inspired by the F. W. Murnau 1922 vampire film, confronts plagues that do not seem to come from 'beyond the grave'; 2/27-3/3 at 7:30; $10-$15. Mark Rozovsky's *Kafka: Father & Son,* directed by Leonardo Shapiro; 2/27-3/24, Wed.-Sun. at 7:30; $8. Raymond Schanz's *Goatman,* a lyrical poetic play, performs Wed.-Sun. at 9; thru 3/10; $8. *A Samuel Beckett Trilogy,* with Julian Beck, George Bartenieff, and Fred Neumann. Wed.-Sun. at 7:30; $15; 3/6-31. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Paul Zaloom's one-man show, *Return of the Creature From the Blue Zaloom,* in which he stars, is performed with found-object animations, hand-puppet spectacles, videotapes, and slide shows. Wed.-Sat. at 8, Sun. at 3; $8; 2/28-3/24. **Judith Anderson Theater,** 422 W. 42nd St. (279-4200).

MANHATTAN THEATRE CLUB—Joseph Dougherty's new comedy, *Digby,* which tells of one man's platonic love for a woman; directed by Ron Lagomarsino; featuring John Bedford-Lloyd, Marilyn Redfield, Ralph Byers, Jon Polito, Tony Goldwin, Bernie McInerney, Anthony Heald, and Roxanne Hart. 3/8-4/7. Theater at **The Space at City Center,** 131 W. 55th St. (944-3900).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Jean Giraudoux's *The Madwoman of Chaillot,* adapted by Maurice Valency; directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwood, Grayson Hall, Sabra Jones, and Frank Hamilton. Also in the repertory, Booth Tarkington's *Clarence,* directed by Arthur Storch, with Ms. Page, Ms.Jones, Ivar Breogger, Laura Galusha, Phillip Pruneau, and John David Cullum. Call theatre for dates.. **Theatre at St. Peter's Church/Citicorp,** 54th and Lexington (223-6440).

NEW MEDIA REP—Anton Chekhov's *Uncle Vanya,* a comic/tragic portrait of people written for Moscow Art Co. in 1900. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/3. **Theatre,** 1463 Third Ave. (734-5195).

PAN ASIAN REPERTORY—Edward Sakamoto's *Manoa Valley,* directed by Kati Kuroda, celebrates a slice of life in Hawaii as the natives prepare for a party in honor of Hawaii's becoming a state. With Jeffrey Akaka, Stanford Egi, Lori Tanaka, Eric Miji, Kati Kuroda. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10,-$14; thru 3/24. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

PLAYWRIGHTS HORIZONS—Mainstage: Al Carmines in a one-man show consisting of songs from

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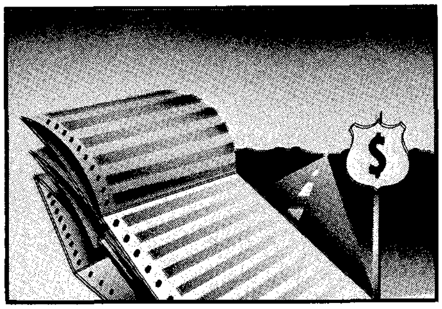

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Promenade plus blues and country music and a reading of Walt Whitman's poems. Nightly at 8, thru 3/3; $12. **Theater**, 416 W. 42nd St. (564-1235).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Dona Francisquita,* and *Puerto Rico: Encanto Y Cancion,* music by composers of past and present times; and *Havana Sings!,* a musical anthology, and the Spanish dancer Pilar Rioja in three different programs. $10-$20; thru March. Call theater for details. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—*The History of King Lear,* W. Stuart McDowell's adaptation of Nahum Tate's 17th century version (known as the 'happy ending' Lear). 3/8-31; $6.50 & $8. For perf. schedule, phone theater. **Shakespeare Center**, 165 W. 86th St. (877-6810).

ROYAL COURT REP—*The Judgment,* a mystery set in the South, deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Bargain for Murder,* Phyllis Craig's story of death and intrigue. Tues. & Wed. at 8. $7. **Theater**, 301 W. 55th (997-9582).

STONEWALL REPERTORY—Sarah Dreher's *8 x 10 Glossy,* play about a Lesbian's meeting with her sister and mother on the anniversary of her father's death; directed by Jacqueline Allen. Fri. at 8, Sat. at 7, Sun. at 8; $8; thru 4/7. **Westbeth Theater Center**, 151 Bank St. (675-1014).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. Wesley Burrowes' *A Loud Bang on June the First,* with Michael Allinson, Beulah Garrick, and Paul Ukena, Jr.; directed by William E. Hunt. Thurs.-Sun. at 7, Sun. at 5; $6; thru 3/3. **13th Street Theater**, 15 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *A Woman of No Importance,* directed by Andres Castro, tells of a mysterious woman who reappears in the life of an elderly Casanova. Fri.-Sun. at 8, Sun. at 3; $7; thru 3/5. **West Side Theatre**, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AESCHYLUS' PROMETHEUS BOUND—New translation and staging by Jonathan Nossiter, with Robert Maiorano, Paddy Campanaro. Thurs.-Sat. at 8, Sun. at 2; $6. **Richard Morse Theater**, 385 Bdway (219-0310).

AH, REFRESHING—Arthur Kopit's *Success Story,* J. Paul Porter's *Thirty Years in Sixty Seconds,* and Mary Steelsmith's *Wacs in Khaki;* directors are J. Nunnallyi, Frances Hill, and Paul Dervis. Acting ensemble for the three: Jayne Chamberlin, Linda Shary, Phyllis Chase, Rick Porter, Tim Estin, Nancy Rothman, Sarah Hill, Janet Kenney, and Jim Horton. Thurs.-Sat. at 8; 2/28-3/10, and one mat. on 3/10 at 3; $8. **Hartley House**, 413 W. 46th St. (289-2168).

BAT MASTERSON'S LAST REGULAR JOB—Bill Ballantyne's play, directed by Charles Siegel, tells how the Old West bumps into the 20th century. Wed.-Sat. at 8; 3/6-30; $8. **Writers Theater**, 133 Second Ave. (777-8927).

BITS AND PIECES—Corinne Jacker's play about a grief-stricken widow searching for the people who were implanted with her husband's donated organs. 2/27, 28, 3/1 & 2 at 8, 3/3 at 3; $7. **Vortex Theater**, 154 11th Ave. (206-1764).

CHAOS AND HARD TIMES—John Turturro stars in Brandon Cole's play about a man who returns home to discover his place has been taken by three boarders who have moved into his mother's house; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/2. **American Kaleidoscope Theater**, 5 W. 63rd St. (724-3080).

THE CONDUCT OF LIFE—Maria Irene Fornes's play about a Latin American army captain, an interrogator for his country's corrupt military government. With Crystal Field, Alba Oms, Pedro Garrido, Sheila Dabney. Thurs.-Sun. at 8; $4; from 2/28. **Theater for the New City**, 162 Second Ave. (254-1109).

DANCING TO DOVER—Judith Fein's play with music by Leslie Steinweiss. Past and present collide for an 80-year-old Russian ballet teacher battling her daughters' efforts to put her in a rest home; directed by Paula Kay Pierce. With L. Paul Watson, Holly Hawkins, Robert O'Neill, Martha Greenhouse, Marianne Murphy. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 3/17. Eccentric Circles, **18th St. Playhouse**, 145 W. 18th (242-9249).

DOUBLE FEATURE—Jules Feiler's *Ratman and Wilbur: A Staten Island Romance;* directed by Charles Gemmil. Raymond Alvin's *It's All in the Thumbs,* directed by Mathew Bulluck. Thru 3/1 at 12:15 p.m.; FREE. (Bring lunch; coffee's on the house.) **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

THE DOUBLE INCONSTANCY—Marivaux's 1723 comedy, translated by Albert Asermely; directed by Henry Fonte, with Stewart Day, Patrick Turner, Susan Swindell, Donnah Welby, Britza Elizabeth Schlosser. Wed.-Sat. at 8, Sun. at 2; $8; thru 3/1. **Neighborhood Group Theater**, 420 W. 42nd St. (279-4200).

EXPENSIVE TASTES—Kent R. Brown's play about the disintegration of a relationship between two married lovers; directed by Fern Bachman. With Adele Cabot, Tony Calaluro, Peter Naylor, and Maxine Schaffer-Fromm. 12:15 p.m. Mon.-Fri., 3/4-15; FREE (coffee's on the house). **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

FEIFFER'S PEOPLE—A series of sketches and observations by Feiffer, directed by Sydia Cedeno, with a cast of 17. 2/27, 3/3 at 3; 2/28-3/2 at 8; FREE. **Lehman College**, Bedford Park Blvd.W. & Golden Ave., North Bronx (960-8134).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself, and its effect on an adolescent girl singer; directed by Duane Jones; with Maria E. Ellis, Connie Fredericks, Pamala Tyson, Rome Neal, and Carol Lynn Maillard. Thurs.-Sun. at 8, Sun. at 3; $8. **Richard Allen Center for Culture and Art**, 36 W. 62nd St. (489-1940).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, Gilbert Melott, and Lisa Mathias Weintraub. Thurs.-Sat. at 8; $8. **Beckmann Theatre**, 314 W. 54th St. (541-6328).

HAVE I GOT A GIRL FOR YOU: THE FRANKENSTEIN MUSICAL—Taken from the classic film, by Joel Greenhouse, Penny Rockwell, Dick Gallagher; directed by Bruce Hopkins; cast includes Ruby Rims, Chris Tanner, Rick Stanley, Susan Borneman, Semina DeLaurentis, J. P. Dougherty. Thurs.-Sat. at 8; $6; thru 3/3. **Inroads Theater**, 150 Mercer St. (226-6622).

IN BETWEEN—By and with Bina Sharif, play explores the struggle of an immigrant woman who searches for freedom here. Thurs.-Sun. at 8; 2/28-3/17. **Theater for New City**, 162 Second Ave. (254-2209).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Connie Nelson, Casey Bitts, Kristine Neilsen, Anderson Matthews, Diane Kamp, Jack Kenny. Thurs.-Sat. at 9. **The Ballroom**, 253 W. 28th (244-3005).

JAMES SKIPWORTH AND THE CATFISH COLONEL—Cy Young's comedy about an encounter between a desperate playwright and a female producer; directed by Robert Bridges. Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 3/10. **Riverwest Theatre**, 155 Bank St. (243-0259).

KENNEDY'S CHILDREN—Revival of Robert Patrick's drama about the lost generation of the 60s; directed by Steve Connor. With Sharon Connor, Walter Furman, Mary Lou Janiak, Larry Kirchgaessner, Wendy Matthew, and Ray Schultz. 2/28, 3/1, 2, 7-9 at 8, Sun. at 3; $7. **Our Studios Theater**, 147 W. 24th St. (695-5342).

THE LATE GREAT LADIES OF BLUES AND JAZZ—Musical tribute to Ma Rainey, Bessie Smith, Billie Holiday and others, starring Sandra Reaves-Phillips. Fri. at 8, Sun. at 3; $15-$22.50; thru Feb. **Cotton Club**, 666 W. 125th (663-7980).

LILLY AND LOU—Alexa Hunter and Paul Singer star in David Krasner's musical play about a punk rock singer on the Lower East Side who picks up an ex-con; directed by Doug Moston. Thurs. & Sat. at 8, Fri. at 20; $5; thru 3/9. **Off Center Theater's** upstairs cafe, 436 W. 18th St. (929-8299).

LOS TRES DESEOS—Norberto Kerner's Spanish translation of W. W. Jacobs's *The Monkey's Paw,* the model of many horror plays, stars Ernesto Gonzalez and Miriam Cruz. Fri. & Sat. at 8, Sun. at 6; $7; thru 3/17. Performed by the Latin American Theatre Ensemble, in Spanish. **I.A.T.I. Theatre**, 9 E. 16th St. (246-7478).

MY DEAR HAWTHORNE—Carl A. Rossi's play about the highly creative but troubled relationship between Nathaniel Hawthorne and Herman Melville; directed by Billy Cunningham. With Ty Smith, Mary Tharp, Andrew Bausili, and Margaret Van Scenck. Fri. & Sat. at 10, Sun. at 5; $8; thru 3/31. **Stonewall Rep Theater**, 151 Bank St. (675-1014).

THE NIGHT THEY RAIDED PINSKY'S—Matthew Paris's musical comedy about a transformation from burlesque to technology. Thurs.-Sat. at 8; $6; thru 3/2. **Playhouse 51 Theater**, 51 W. 19th St. (675-8013).

NZINGA'S CHILDREN—Veona Thomas's play deals with a woman who must choose between a relationship with a black man whom she loves or a white man who loves her; directed by Louise H. Gorham. Fri. & Sat. at 8, Sun. at 3 & 7:30; thru 3/17. **National Black Theater**, 2033 Fifth Ave. (926-1049).

THE OTHER SIDE OF NEWARK—Enid Rudd's tale takes place in the teachers' lounge of a high-school in depression-era Newark; directed by Nancy Gabor; with Louise Stubbs, Rosharda, W. T. Martin, Ralph Bell, and Laurinda Barrett. Thurs.-Sun. at 8, Sun. at 3; $8; from 2/28. **Apple Corps Theatre**, 336 W. 20th St. (279-4200).

OUR FATHERS—Kenyon Gordon's play traces the relationship of Pasteur and Joseph Meister who was the original subject for Pasteur's rabies vaccine; directed by Paul Murphy; with David Carlyon, Michael S. Haupt, Glenn Pasch, Patrick Flynn, and Kenyon Gordon. 2/28-3/9; $6. Call theater for times. **Nameless Theatre**, 125 W. 22nd St. (242-9768).

PERE GORIOT—A musical drama based on Balzac's novel about a young man entranced by the wealth, power, and glamor of Paris; directed by author/director Alan Mokler with music by Gary Levinson. Thurs.-Sat. at 8, Sun. at 2:30; $6; thru 3/3. **Riverside Church**, 10th floor, 91 Claremont Dr. (864-2929).

RENT STRIKE—Jack Kellner's play covers the gentrification of Manhattan and also offers a guide showing how to conduct a successful rent strike; directed by Julie Goell. Thru 2/26; $9. **Jan Hus Playhouse**, 351 E. 74th St. (279-4200).

RESPONSIBLE PARTIES—Helen Slater and Larry Block star in Jeffrey Sweet's comedy/drama about an ex-con's girlfriend on the run; directed by Thomas Gruenewald. Wed.-Sat. at 8, Sun. at 3 & 7; $8; from 3/1. **Vineyard Theater**, 309 E. 26th St. (683-0696).

SHE ALSO DANCES—Kenneth Arnold's love story with music and dance about a dancer-gymnast and an immobilized girl who hires him to push her wheelchair; directed by Amie Brockway. With Susan Jacobson and James Dutcher. Thurs.-Sat. at 8, Sat. & Sun. at 3; $10-$12; thru 3/3. **Theater of the Open Eye**, 316 E. 88th St. (534-6909).

SNOW LEOPARDS—Martin Jones's play is about an encounter between two sisters from the back country of West Virginia who try to make it in a big city; directed by Licia Colombi; with Giulia Pagano and Alice White. Thurs.-Sat. at 8, Sun. at 3; $8. **Actors Outlet Theater**, 120 W. 28th St. (279-4200).

ST. MARK'S PL.—An environmental theater piece, conceived and directed by Paul Duffy, revolving around disillusioned individuals encamped against a wall in the East Village. Thurs.-Sun. at 8; $6; thru 3/10. **Vital Arts Theater**, 78 Fifth Ave. (239-0795).

A SUMMER OF EDUCATION—Neal Weaver's comedy/drama of a young man's coming of age (he shares his apartment with a former movie star); directed by the author. With Ed Wintle, Raymond Proscia, Michael Raymond, John E. Brady, Barbara Leto, David Press, Ken Gold, Edna Dix, Stephen Weihs, and Stephanie Beswick.Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/24. **Meat and Potatoes Theatre**, 306 W. 38th St., 4th floor (564-3293).

SWEET WILL—Stephanie Cotsirilos, Carol Dennis, Stephen Lehew, Steve Postel, and Byron Utley in a musical entertainment composed by Lance Mulcahy, with the Bard as his lyricist; directed by John Olon. Wed.-Sat. at 8; $8-$10. **Don't Tell Mama**, 346 W. 46th St. (757-0788).

'TIL JASON COMES—Dan Lauria's play, set in the '20s in Boston, tells of an aging Irish immigrant and his insatiable need to acquire possessions; directed by Gerry Anthony. In the cast are Roger Serbagi, Maggie Baird, and Jane Culley. Wed.-Sat. at 8, Mon. at 8, Sun. at 3; $12; 3/8-30. **Raft Theatre**, 432 W. 42nd St. (279-4200).

TRIPLE EXPOSURE—Irv Benig's inter-related plays, directed by Carl Wethington and Cress Darwin, about the abuse of power in personal relationships. Sat. & Mon. at 8, Sun. at 3; $6; thru 3/4. **Main Street Theatre**, 548 Main St. (Roosevelt Island) (644-0126).

UP IN WILLIE'S ROOM—Peter Shuman's romantic fantasy, directed by Alan Wynroth; thru 3/2; $4. **Raft Theatre**, 432 W. 42nd St. (929-6962).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Landscape and still life paintings from the past decade, thru 3/16. Davis & Langdale, 746 Madison (861-2811).

JEAN ARP—Bronze and stone sculpture, thru 3/23. Weintraub, 992 Madison (879-1195).

KATE AUGENBLICK—Large-scale abstract paintings with a grid structure, thru 3/16. Cecil, 16 E. 72nd (517-3605).

MICHAEL BERESFORD/BRUCE HOUSTON/PHIL SULTZ—Recent sculpture/Constructions/Small abstract paintings. Thru 3/2. Stone, 48 E. 86th (988-6870).

PAUL BOWEN/KATHLEEN FERGUSON—Ritualistic sculptures made with wood, rope, hay, and graphite/Small, handpainted bronze sculptures. Thru 3/9. Graham Modern, 1014 Madison (535-5767).

CHING HO CHENG— 20 drawings composed of fragments of torn paper, inspired by a recent trip through Turkey, thru 3/30. Shepherd, 21 E. 84th (861-4050).

NASSOS DAPHNIS—Biomorphic paintings, 1947-1948, thru 3/16. Kouros, 831 Madison (879-5454).

MAHMOUD FARSHCHIAN—Paintings based on traditional Persian miniatures, thru 3/9. Foxworth, 33 E. 65th (772-3460).

SHEILA GIRLING—Recent acrylic paintings in which color, ground and shape play against, and interchange with one another, thru 3/9. Acquavella, 18 E. 79th (734-6300).

JULIO GONZALEZ—A large group of drawings, primarily for sculptures, originally from the estate of the artist, thru 3/16. Hoffeld, 1020 Madison (734-5505).

JULES KIRSCHENBAUM—Figurative paintings about history, mysticism, literature, and the Kabbalah, thru 3/6. Forum, 1018 Madison (772-7666).

EL LISSITZKY—A portfolio of PROUN compositions published in 1923, thru 3/30. Carus, 872 Madison (879-4660).

ELAINE LORENZ—Pedestal-sized copper sculptures that are hammered and heavily textured, thru 3/2. Urdang, 23 E. 74th (288-7004).

TIM LOVEJOY/JOHN HALL—Drawings and watercolors depicting scenes in Egypt/Abstract photographs. Thru 3/2. Facade, 1044 Madison (744-4997).

LOUIS LOZOWICK—"City" prints of the 1920's and 1930's, mostly views of New York City during the first half of the century, thru 3/30. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

RENEE MAGNANTI—Metal relief sculpture made of woven strips of copper, brass and nickel-silver, thru 3/2. Steinbaum, 903 Madison (734-3373).

MARYAN—Expressionistic figure paintings, from 1927-1977, by a Polish emigre who was once interned in concentration camps, thru 3/2. At Bernard, 33 E. 74th (988-2050), and Frumkin, 50 W. 57th (757-6655).

HENRI MATISSE—Drawings, thru 3/6. Goodman, 1020 Madison (772-2288).

ROBERT OHNIGIAN/LEONARD STOKES—Collages by both. Thru 3/9. Cordier & Ekstrom, 417 E. 75th (988-8857).

JULES OLITSKI—Recent paintings, thru 3/21. Knoedler, 19 E. 70th (794-0550).

PHILIP PEARLSTEIN—Recent paintings and watercolors of figures, thru 3/9. Hirschl & Adler Modern, 851 Madison (744-6700).

OGDEN M. PLEISSNER—American and European landscapes, both watercolors and oil paintings, thru 3/2. Coe Kerr, 49 E. 82nd (628-1340).

DOROTHEA ROCKBURNE—Paintings and drawings, 1982-1985, thru 3/30. Fourcade, 36 E. 75th (535-3980).

MOSES SOYER—Figure paintings, 3/2-23. ACA, 21 E. 67th (628-2440).

ELLEN STEINFELD—Wooden wall reliefs, freestanding sculpture and handmade paper, thru 3/19. Davidson, 43 E. 78th (734-6702).

JANE SWAVELY—Abstract paintings that combine expressionistic gestures with subtle nuances of color, thru 3/2. CDS, 13 E. 75th (772-9555).

NOT VITAL—Abstract animal forms in hydrostone and cast bronze sculptures, plus large drawings in oil on paper, thru 3/2. Willard, 29 E. 72nd (744-2925).

MARY JOAN WAID—Eleven pastel self-portraits entitled "Dream Series," thru 3/2. Einstein, 1018 Madison (628-8782).

57th Street Area

MICHAEL AMATEAU—Paintings and drawings that recall the wall paintings and mosaics of the ancient Middle Eastern and Mediterranean worlds, thru 3/16. Kornblee, 20 W. 57th (586-1178).

JOE BAKER—Paintings that satirize the mores of contemporary society, 3/1-29. Segal, 63 E. 57th (486-2297).

BARTON LIDICE BENES—Works that consist of ritualistic objects placed in portable museum settings and that take a humorous look at contemporary spiritualism, thru 3/2. Markel, 50 W. 57th (581-1909).

ARIANE R. BERMAN—Representational paintings with figures, strong bright colors, 2/26-3/16. Phoenix, 30 W. 57th (245-5095).

RONNI BOGAEV—Realist paintings depicting interiors of French and Swiss country inns, thru 3/2. French, 41 W. 57th (308-6440).

AARON BOHROD—Imaginary still lifes and landscapes in oil on board, thru 2/27. Deutsch, 20 W. 57th (765-4722).

AINSLIE BURKE—Landscapes of Maine, including coastal scenes, meadows and tidal pools, thru 3/2. Kraushaar, 724 Fifth (307-5730).

SCOTT BURTON—Geometric granite sculpture, thru 3/23. Protetch, 37 W. 57th (838-7436).

PAUL CADMUS—Paintings, drawings, prints and photographs, in celebration of Paul Cadmus's 80th birthday, thru 3/2. Midtown, 11 E. 57th (758-1900).

GIORGIO CAVALLON—New paintings, thru 3/9. Gruenebaum, 38 E. 57th (838-8245).

JANET COOLING—Oil paintings of forest animals, nudes in idyllic settings, thru 3/23. Getler/Paul/Saper, 50 W. 57th (581-2724).

NASSOS DAPHNIS—Abstract geometric works on paper from the '50s to the present, thru 3/8. Zarre, 41 E. 57th (752-0498).

DAVID DEUTSCH—Large-scale landscape paintings of lush nocturnal scenes, thru 3/2. BlumHelman, 20 W. 57th (245-2888).

JANET FISH—Realist still life paintings, thru 3/2. Miller, 724 Fifth (246-1625).

JANE FREILICHER—Paintings of landscapes, window views, still lifes and cityscapes, 3/2-27. Fischbach, 24 W. 57th (759-2345).

MAURICE GOLUBOV—Figurative and abstract paintings and works on paper, from the late '20s thru the '60s, thru 3/14. De Nagy, 41 W. 57th (421-3780).

PAOLO ICARO—Plaster sculptures that take a variety of forms, such as a four- foot high cornucopia, and a five-and-a-half foot high rectangular pillar, thru 3/2. Tilton, 24 W. 57th (247-7480).

WOLF KAHN—Oil paintings and pastels of landscapes in Vermont, 3/1-26. Borgenicht, 724 Fifth (247-2111).

VICTOR LARA—Portraits and nature studies in watercolor and gouache, thru 3/9. Iolas-Jackson, 52 E. 57th (755-6778).

FRANK LOBDELL—Four abstract paintings, from 1958-1972, supplemented by gouaches, by this San Francisco Bay area painter, thru 3/30. Oscarsson Hood, 41 W. 57th (750-8640).

ALFRED LOWRY—Paintings of local scenes in New York, Mexico, Greece and Portugal, thru 3/2. Gallery 84, 30 W. 57th (581-6000).

PIET MONDRIAN—Early works, from 1890-1914, including landscape paintings and watercolors of flowers, thru 3/9. Janis, 110 W. 57th (586-0110).

HENRY MOORE/HELAINE BLUMENFELD—Sculpture, drawings, and prints/Abstract sculpture with organic forms. Thru 3/16. Alex Rosenberg, 20 W. 57th (757-2700).

ROBERT MOTHERWELL—Selected prints, thru 3/23. Heesy, 50 W. 57th (245-1420).

GEORGE NEGROPONTE—Abstract paintings that are evocative of landscapes, thru 3/2. Alexander, 20 W. 57th (757-3721).

LOUISE NEVELSON—Monumental relief sculptures, thru 3/23. Pace, 32 E. 57th (421-3292).

HERNANDEZ PIJUAN—Abstract paintings and watercolors, thru 3/19. Prats, 24 W. 57th (315-3680).

LAWRENCE POONS—New paintings that are densely-textured, with rivulets of color that cover the entire surface of each canvas, thru 3/23. Emmerich, 41 E. 57th (752-0124).

LEATRICE ROSE—Paintings of this artist's studio, both interior scenes and views through the windows overlooking the Hudson River, thru 3/2. Armstrong, 50 W. 57th (582-8581).

SEAN SCULLY—Large-scale paintings with bands of color, on panels of varying depth, thru 3/2. McKee, 41 E. 57th (688-5951).

MILLARD SHEETS—Landscape paintings executed during the past two years, of California, Alaska, Tahiti, China, India, and Africa, thru 3/2. Kennedy, 40 W. 57th (541-9600).

GEORGE TOOKER—Contemporary genre paintings of figures in interiors, that express the anonymity of urban man, thru 3/2. del Re, 41 E. 57th (688-1843).

TIMOTHY WOODMAN—Painted aluminum relief sculptures inspired by mythology, literature and commonplace activities, 2/26-3/30. Zabriskie, 724 Fifth (307-7430).

East Village

CHAE/L.D. LAWRENCE—Expressionistic paintings with aggressively vibrant colors/Oil paintings on monotypes, with imagery that function as a personal language. 3/2-27. St. Marks, 411 E. 9th (505-9716).

DANITA GELTNER—Resin sculptures in futuristic, botanical forms, thru 3/10. Artmart, 534 E. 6th (777-2177).

CHRIS GRIFFIN—An installation of wooden and clay wall sculptures that create a symbolic language, thru 3/3. Pictogram, 443 E. 9th (505-5576).

MICHAEL HOWARD—Figurative, expressionistic paintings from 1974-1985, thru 3/5. Wyatt, 202 E. 10th (475-3500).

RON JANOWICH—Abstract paintings on shaped canvases, thru 3/10. Wolff, 513 E. 6th (460-5844).

KIM KEEVER—Recent paintings that depict the artist's dreams, 3/1-24. M-13, 440 E. 9th (505-9016).

GARY KUEHN—Sculpture, paintings and drawings, 1963-1984, thru 3/9. Art Galaxy, 262 Mott (966-0426).

JUDY LEVY—Portraits of jazz musicians, thru 3/6. Nolo Contendre, 520 E. 11th (475-3308).

MARK MCCLOUD—Recent sculpture made of assembled found objects enveloped in clay, thru 3/9. Sharpe, 175 Ave. B (777-4622).

RON MEISNER/SCOTT R. BELVILLE—Small-scale abstract paintings with figuration/Figurative paintings Thru 3/10. Jus de Pomme, 338 E. 11th (674-5389).

LADY PINK—Paintings that depict a combination of New York street life and fantasy, by a "post-Graffiti" artist, thru 3/24. Semaphore East, 157 Ave. B (475-2130).

SKIP SNOW—Figure and landscape paintings with lavish color that combine an objective view of the world with a modern wit, thru 3/10. New Math, 508 E. 12th (505-8645).

ELYSE TAYLOR—Cartoon-like paintings with flat colors, simple textures, thru 3/10. Max, 626 E. 14th (473-9253).

SoHo and TriBeCa

VITO ACCONCI—New works which join furniture and architecture as a kind of social metaphor, as the viewer becomes a participant, sitting on, and climbing over these pieces, thru 3/16. Carpenter + Hochman, 420 W. Broadway (219-0110).

HANS-PETER ADAMSKI—Figurative paintings and large works on paper, predominantly in black and white, by an artist from Cologne, a member of the group, "Muhlheimer Freihet," 3/2-23. Sonnabend, 420 W. Broadway (966-6160).

CARL AFFARIAN—Sculpture, painting, and drawing, thru 3/2. Germans Van Eck, 420 W. Broadway (219-0717).

PHILIP ALLEN—Thick-surfaced abstract paintings incorporating Greek myths and the Old Testament as themes, thru 3/3. Esman, 121 Spring (219-3044).

JENNIFER BAKER/GERALDINE KRIEGER—Seven large bas relief panels depicting highly-stylized figures moving through an imaginary landscape/Paintings of abstract dream images. Thru 3/10. Pleiades, 164 Mercer (226-9093).

YEE JAN BAO/CHRISTOPHER JONES— Landscape paintings by both. Thru 3/14. Rosenberg, 115 Wooster (431-4838).

STEPHEN BASSO—Paintings of Brooklyn scenes that are both satirical and humorous, thru 3/23. Mussavi, 623 Broadway (505-2297).

ROBERT BEAUCHAMP/SAM GILLIAM—Animal and figure studies, self-portraits, in oil on paper/New painted constructions with a jewel-like surface. Thru 3/6. Knowlton, 153 Mercer (431-8808).

ROSEMARIE BECK—Paintings based on Ovid's *Metamorphoses*, and a series of self-portraits, thru 3/2. Ingber, 460 W. Broadway (674-0101).

HAZEL BELVO/GLADYS BRODSKY—Drawings of the "Witch Tree" at the Minnesota Indian Reservation/Paintings of figures struggling with mythical animals Thru 3/2. Arbitrage, 99 Spring (334-9755).

ALFONSE BORYSEWICZ—Recent abstract paintings made while the artist was living in Japan, thru 3/9. Cutler, 164 Mercer (219-1577).

GREGORY BOTTS—Large-scale black and white landscape paintings with symbols, such as targets and palm trees, thru 3/9. Manhattan Art, 81 Greene (219-2007).

CAROLYN BRADY—Large-scale watercolors of still life arrangements, thru 3/21. Hoffman, 429 W. Broadway (966-6676).

WILLIAM CARLSON/JOEL PHILIP MYERS/DIANE ITTER—Fabricated glass sculpture/Sculptural glass vessels/Works in knotted linen. 3/1-31. Heller, 71 Greene (966-5948).

CECILY CECIL—Neo-expressionist paintings inspired by Paris, thru 3/9. Starkman, 465 W. Broadway (228-3047).

EARL CHILDRESS—Large-scale constructions of canvas, wood, polyurethane foam, plexiglass and other materials, thru 3/3. 101 Wooster (219-2790).

JOYCE CRAIN—Tapestries made of woven strips of iridescent industrial film, thru 3/16. Elements, 90 Hudson (226-5910).

RONNIE CUTRONE—New paintings and watercolors, thru 3/16. Shafrazi, 163 Mercer (925-9732).

NASSOS DAPHNIS—A large-scale geometric painting entitled "The Continuous Painting (1975)"and other works, thru 3/16. Castelli, 142 Greene (431-6279).

MIKE GLIER—Drawings, paintings and sculpture that relate to popular culture and, more specifically, American film in the tradition of Frank Capra and Preston Sturges, thru 3/9. Gladstone, 152 Wooster (505-8690).

AUGUSTUS GOERTZ III—Large-scale figurative paintings and mixed media pieces, 2/28-3/30. Rentschler, 72 Greene (431-7550).

TOM HILL—An installation entitled "Rec Room," with the appropriate furnishings, thru 3/23. Red Studio, 301 Church (219-8239).

DAVE HORNER—Assemblages and photographs with a sense of poetic irony, thru 3/16. Herlin, 68 Thompson (431-8732).

MICHAEL HURSON—28 recent works, including drawings and monotypes, incorporating such unlikely images as columns, planks of wood, slippers and coat hangers, thru 3/2. Cooper, 155 Wooster (674-0766).

MARTIN JOHNSON—Rhoplex paintings with found objects attached to the surface and stenciled words running across the bottom of each canvas, thru 3/2. Kind, 136 Greene (925-1200).

MEL KENDRICK—Wooden sculptures that are laminated, drawn on and carved, ranging in height from one to five feet, thru 3/30. Weber, 142 Greene (966-6115).

KOMAR & MELAMID—20 works that contain more than 200 panels in a variety of media, including oil painting, collage, photography, with topics such as autobiographical reminiscences and refections on current events, thru 3/23. Feldman, 31 Mercer (226-3232).

JOHN LAVELLE—Large-scale paintings, 3/2-30. Concord, 451 Broome (925-2994).

STEPHEN LORBER—Still life paintings with quilts as central images, thru 3/6. Milliken, 98 Prince (966-7800).

PEDRO LUJAN/TRINE BUMILLER—Wood sculpture/Small-scale abstract oil paintings that juxtapose geometric shapes.Thru 3/23. Exit Art, 578 Broadway (966-7745).

RALLOU MALLIARAKIS—Charcoal drawings of landscapes and seascapes, also portraits, in a series entitled "Formal Drawings," 3/1-20. First Street, 386 W. Broadway (226-9011).

CYRILLA MOZENTER—Large-scale charcoal drawings with iconic imagery, thru 3/9. 55 Mercer (226-8513).

ROY NICHOLSON—Drawings of goldfish swimming beneath a pond's frozen surface, thru 3/9. Condeso-Lawler, 76 Greene (219-1283).

NUNZIO—Abstract polychrome plaster shapes which allude to primal elements such as water, shells and vegetation, 3/2-31. Nosei, 100 Prince (431-9253).

DENNIS OPPENHEIM—Large-scale drawings for projects, including Art Park's "Newton Discovering Gravity" and the Alaska project, "Image Intervention," 2/28-3/30. Sander, 51 Greene (219-2200).

MARILLA PALMER—Abstract paintings that relate to 15th century church architecture and West African ceremonial tribal masks, thru 3/23. Greenwald, 181 Mott (219-1642).

PETER REGINATO—Large-scale abstract sculptures made of painted steel, thru 3/1. 112 Greene (966-3864).

RHONDA SCHALLER—Wall sculptures and paintings, thru 3/2. Ceres, 91 Franklin (226-4725).

MARK SCHWARTZ/MARK KOSTABI—Large-scale abstract oil paintings, some with a single symbolic shape, others with groups of shapes/Whimsical drawings that depict this artist's vision of modern man.Thru 3/9. Semaphore, 462 W. Broadway (228-7990).

PHILIP SMITH—Complex, carefully-rendered paintings that refer to the history and spirituality of ancient civilizations, thru 3/2. Art Palace, 611 Broadway (473-3178).

ROBERT SMITHSON—His eccentric early works, paintings from 1959-1962, that mix imagery from the archaic past, popular culture and science fiction, pointing towards motifs evident in his later earth-works, such as *Spiral Jetty*, thru 3/2. Brown, 100 Greene (219-1060).

HARVEY TULCENSKY—Abstract paintings with rhythmic patterns, strong primary colors, thru 3/16. Stoler, 13 White (966-5090).

SHARON VILLINES—A series of paintings and drawings of the Hannah Cheney Williams garden in Riverdale, thru 3/20. Soho 20, 469 Broome (226-4167).

BARBARA ZUCKER—Whimsical black sculptures, some on wheels, others with their own bases, made of wood and styrofoam,thru 3/2. Adler, 578 Broadway (925-3336).

Other

ROBERT DUGRENIER—New work in glass, metal, wood and marble that takes its forms from organic shapes and plane, 2/28-3/23. Glass Workshop, 142 Mulberry (966-1808).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (718-658-7400).

COLIN LEE/ARLAN HUANG—Paintings that juxtapose mass culture images from television and movies with recognizably Asian themes and personalities/Dark, moody abstract paintings inspired by Mexican murals, Cuban poster art and Chinese peasant painting. Thru 3/1. Basement Workshop, 22 Catherine (732-0770).

TED ROSENTHAL—New sculpture, made of component shapes of cut, textured steel and discarded gas cylinders, welded together in an open network of lines and planes, thru 3/16. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

CASTELLI GRAPHICS—4 E. 77th (288-3202). Color drawings by Basquiat, Blais, Chia, Salle, Scharf, others; thru 3/16.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Aymara Weavings"—ceremonial textiles of colonial and 19th century Bolivia; thru 3/3.

ERICSON—23 E. 74th (737-6155). Works that explore myths in contemporary terms, by Kronemeyer, Kunz, Pihlblad, thru 3/6.

GIMPEL WEITZENHOFFER—1040 Madison (628-1897). Works by sixteen sculptors, including Arp, Botero, Calder, Chia, Hepworth, others; thru 3/9.

GRAHAM—1014 Madison (535-5767). American still lifes by Alexander, Benton, Cope, Glintenkamp, others; thru 3/2.

HAIME—1000 Madison (772-7760). "Constructures: New Perimetrics in Abstract Painting"—with works by Barth, Goldberg, Magistro, Stamm, others; thru 3/2.

HAMILTON—19 E. 71st (744-8976). Works by artists using minimalist concepts, including Flavin, Lewitt, Mangold, Rockburne, others; thru 3/13.

HUNTER—695 Park (570-5451). A show that explores repitition in postmodern art, with works by Andre, Borofsky, Darboven, Judd, Levine, Longo, others; thru 4/5.

I.B.M. GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). 100 scroll paintings by five Chinese artists, thru 3/2.

LA BOETIE—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; thru 3/16.

MATHES—851 Madison (249-3600). "Correspondences: European and American Affinities," with works by Baziotes, Cezanne, Demuth, Klee, Marin, others; thru 3/9.

MCCARRON—1014 Madison (772-1181). Prints and drawings with musical themes, by artists from the 16th to 20th centuries; thru 3/1.

MCCOY—19 E. 71st (570-2131). 20th century sculptures and drawings of heads, by Arp, Balthus, Dali, Giacometti, Hockney, others; thru 3/28.

SACHS—980 Madison (734-7795). New work by Bronson, Hauben, Katz; 3/2-23.

SHEPHERD—21 E. 84th (861-4050). 19th century French paintings, drawings, pastels, watercolors and oil sketches; thru 3/31.

SILBERBERG—16 E. 79th (861-6192). Small and large sculptures by Moore, works on paper by Bacon, Christo, Miro, Picasso, others; thru 3/2.

SOLOMON & CO.—959 Madison (737-8200). Paintings and sculpture by Calder, Frankenthaler, Leger, others; 3/1-30.

SPANIERMAN—50 E. 78th (879-7085). American still lifes by Chase, Demuth, Haberle, LaFarge, others; thru 3/2.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Drawings by Baselitz, Penck, Rainer, Richter, thru 3/2.

BASKERVILLE + WATSON—24 W. 57th (582-0058). Group show of gallery artists, thru 3/2.

BERRY-HILL—743 Fifth (371-6777). Landscapes by Pennsylvania Impressionist painters who lived and worked in New Hope and the surrounding Bucks County between 1900 and 1940; thru 3/9.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Bresdin, Klinger, Martin, Redon, others; thru 3/16.

FRENCH—41 W. 57th (308-6440). "Psychologically Charged!"—large-scale figurative paintings by Birmelin, Fischl, Goodman, Haney, Laderman, McGarell, Witkin; 3/4-4/6.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Works by Castle, Graham, Kushner, Marisol, Nonas, Zakanitch, plus the Arc furniture collection, thru 5/31.

PEARL—38 E. 57th (838-6310). "Between Abstraction and Reality," with works by Amenoff, Dove, Graves, Hartley, Jensen, Krasner, others; thru 3/2.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionists, including Gerstl, Klimt, Kokoschka, Schiele, others; thru 3/23.

ST. ETIENNE—24 W. 57th (245-6734). Works by Austrian expressionists, including Gerstl, Klimt, Kokoschka, Schiele; thru 3/23.

WUNDERLICH—41 E. 57th (724-8778). Currier and Ives prints, thru 3/16.

East Village

ART CITY—439 E. 9th (420-0867). Perceptions of male sexuality, in works by Applebroog, Carey, Conolly, Spero, others; thru 3/17.

AVENUE B—167 Ave. B (473-4600). "Feminists & Misogynists Together at Last," 2/28-3/24.

B-SIDE—543 E. 6th (477-6792). "Present Pop," with works by Cuvelier, Elander, Prol, Wall; thru 3/3.

CHRISTMINSTER—336 E. 5th (475-8369). Figurative works by Ellis, Rice, Stringer, Tischler; thru 3/3.

DRAMATIS PERSONAE—25 E. 4th (777-2017). "Modern Portraits" by Costan, Frangella, Handorff, Robinson, others; thru 3/14.

KENKELEBA HOUSE—214 E. 2nd (674-3939). "Forecast: Images of the Future"—paintings, sculpture, photography, installations by 30 artists including Childs, Bobby G, Guerra, Quinones, Ringgold; thru 3/24.

LA MAMA—6 E. 1st (505-2476). Paintings, works on paper and sculpture by Adams, Golden, Hall, Lyshak, Morrison, Rice, Slonem, Sparre; thru 3/14.

P.P.O.W.—216 E. 10th (477-4084). "Auto Da Fe—Compunctive Portraits"—portraits of Joan of Arc by thirteen artists, including Case, Coe, Grove, Reice, Witz, others; thru 3/10.

SoHo and TriBeCa

ATLANTIC—164 Mercer (219-3183). Works by Fink, Schulemowitz, Siok, Stoloff; thru 3/10.

BAUM—109 Hudson (219-9854). Photographs, paintings, drawings and sculpture which use planes and trains as imagery, by Agresti, Baron, Elozua, Hannah, others; thru 3/9.

BROMM—90 W. Broadway (732-6196). Sculpture by Bidlo, Bressler, Friedman, Haring, Lucero, others; thru 3/9.

BRYERS—111 Greene (925-8058). Works by Autard, Casey, Ducate, Klemensiewicz, Lacalmontie, Meyer, Munk, Nares; thru 3/5.

CLOCKTOWER—108 Leonard (233-1096). Works by artists-in-residence, including Adkins, Desiderio, Horvath, Pfaffman, Wojnarowicz, others; thru 3/3.

HAND IN HAND—568 Broadway (219-1844). Paintings, drawings, photography and sculpture that explore black and white by Arbus, Daglish, Gorchov, others; 3/2-28.

HENOCH—80 Wooster (966-0303). Works by gallery artists, thru 3/14.

HUDSON CENTER—105 Hudson (966-1399). Landscape paintings by Carsman, Di Giorgio, Herman, Hornak, Knigin, Zago; thru 3/2.

HUTCHINSON—138 Greene (966-3066). Primitive abstract works of art from Africa; 3/2-30.

KERR—76 Greene (219-0395). "And/Or Imagined," with works by Brenman, Jackman, Nagano; thru 3/9.

MEISEL—141 Prince (431-4688). "Abstract Painting, Redefined," with works by Amenoff, Barth, Buchwald, Held, LaNoue, Plagens, Stephan, Zakanitch, others; thru 3/23.

THORP—103 Prince (431-6880). Abstract paintings by Baumgardner, Hennessy, Hitch, Wofford; thru 3/2.

TOLL—146 Greene (431-01788). "Still Life: Three British Sculptors"—works by Culbert, Hayward, Mach; 3/2-23.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Thomas Lawson; photographs by Barbara Kurgen; thru 3/10.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (718-596-2222). Figurative paintings by Ayiter, Sacknowitz, Serrano, Shottenkirk, Sitaras; thru 3/2.

LEVER HOUSE—390 Park (288-7650), Mon.-Fri. 10-5, Sun. 1-5."Art and the Environment"—maquettes, drawings and photographs by 33 artists, including Aycock, Christo, Holt, Kozloff, others; thru 3/10.

PELLICONE—47 Bond (475-3899). Works to do with fanatsy, by Giordano, Ostrer, Pellicone; thru 3/16.

PRATT MANHATTAN CENTER—160 Lexington (718-636-3517). Paperworks by Cole, Fortgang, Gellis, Michael, Mutter, Neblett, Pastor, Rose, Sonenberg; thru 3/9.

PRATT—Hall and DeKalb Sts., Broooklyn (718-636-3517). Painting, drawing, sculpture, printmaking, ceramics and jewelry by Pratt's Fine Arts faculty; thru 3/22.

P.S. 1—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

RYAN—452 Columbus (799-2304). Prints by Amenoff, Chase, Cucchi, Longobardi, Penck, others; thru 3/10.

WAVE HILL—249th St. & Independence Ave., Bronx (549-3200). "Furnishing the Streets: 1902-1922"—drawings, photographs, plans and objects selected from the archives of the Art Commission of the City of New York, focusing on the design and placement of street furniture, such as benches, street signs, subway entrances signs, fountains; thru 5/5.

ZIM-LERNER—123 University Place (777-1907). Paintings and works on paper using the color red, by Canright, Chevalier, Feinberg, Santlofer, Williams, others; thru 3/30.

Photography

RALPH BARTHOLOMEW—Early advertising photographs made for the Eastman Kodak Company, thru 3/2. Wolf, 30 W. 57th (586-8432).

HENRI CARTIER-BRESSON—Some of his best-known images, covering a period of 40 years, thru 3/3. Miller, 38 E. 57th (319-1800).

ROE DIBONA—Documentary photographs of Italy and New Mexico, thru 3/20. Soho 20, 469 Broome (226-4167).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Venice by Naya, Ponti, Salviati, others, from 1860-1890; thru 3/31.

DOUGLAS FAULKNER—Underwater photographs of marine life, thru 3/4. Overseas Press Club, 52 E. 41st (757-9255).

JAMES FRIEDMAN—"Poland 1983"—color photographs of Auschwitz, Majdanek, Treblinka, thru 3/2. Urdang, 23 E. 74th (288-7004).

RALPH GIBSON—A series entitled, "Avenue Cover Works," thru 3/16. Castelli, 4 E. 77th (288-3202).

STEPHEN GILL—Handpainted black and white photographs, 3/1-31. Gallery of Arts and Flowers, 676 Ninth Ave.(541-5274).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Photographs of the Lower East Side during the '40s and '50s, by Huberland, Leipzig, Lepkoff, Rosenblum; thru 3/24.

LIGHT—724 Fifth (582-6552). "Two's Company"—photographs of couples by Arbus, Brassai, Callahan, Frank, Penn, Sander, others; thru 3/2.

PACE—11 E. 57th (759-7999). Photographs by young European artists, including Dahn, Di Rosa, Oehlen, Weiss, others; thru 3/23.

AARON SISKIND/AGUSTIN VICTOR CASASOLA—A retrospective spanning 1931-1981/Photographs taken in Mexico between 1900-1938. Thru 3/24. I.C.P., 1130 Fifth (860-1777). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

PAUL SMITH—Photographs of Lower East Side landscapes caught between destruction and reconstruction, taken with a pinhole camera, thru 3/3. Greathouse, 337 E. 10th (460-0016).

LOUIS STETTNER/CARL PERUTZ—Black-and-white photographs of street people, still lifes, taken in Paris and New York, from 1940-1983/Portraits of film stars. Thru 3/9. Neikrug Photographica, 224 E. 68th (288-7741).

ARTHUR TRESS—Photographs of abstract constructions made of broken and surplus hospital equipment, taken in an abandoned hospital in Queens, 3/2-30. Twining, 568 Broadway (431-1830).

BRIAN WOOD—Photographs with surreal imagery, thru 3/15. Pfeifer, 568 Broadway (226-2251).

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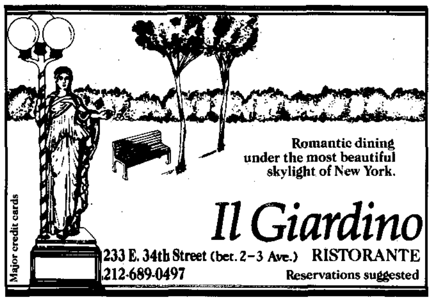

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ART

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Titian Ramsay Peale, 1799-1885; thru April.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Puerta del Caribe (Door to the Carribean): Paintings by Jan D'Esopo; thru 3/20...The Artist Celebrates New York: Selections from the Metropolitan Museum of Art; thru 3/24.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; thru 3/17...Curator's Choice: Islam in Africa; thru 5/20.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21...Cut Paper; thru 5/12...The Four Continents; thru 5/12.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; thru 4/14...Collection Gallery: Ree Morton; thru 3/24...Frankenthaler: Works on Paper 1949-1984; thru 4/21.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...The Jewish Heritage in American Folk Art; thru 3/15...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru Summer'85... Sculpture Court: Menashe Kadishman; thru 6/30.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. .... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; thru 4/14...Early German Drawings, 1400-1600;thru 4/21... **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Mediaeval Manuscripts; 2/26-5/26...Music in Austria; 2/28-5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo ...Native Tastes; thru 6/30.. She is the Molder of Containers; thru 5/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18...KTLA: West Coast Pioneer; thru 3/15.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31...Games New Yorkers Play: A Salute to the New York Toy Fair; thru 4/14.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; 2/28-5/14.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Arnie Levin: Drawings of Comic Art; thru 3/3.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...160th Annual Exhibition; thru 3/9.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700-1865... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17...Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31...Lurid Literature: Popular Reading of the 19th Century; thru 2/28...Centuries of Childhood in New York; 2/28-8/25.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9. . .Literary Gifts; thru 5/31...Women of Courage; thru 2/28...New Acquisitions: Prints and Photographs; thru 5/17.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Hedda Sterne: Forty Years; thru 4/14...Susan Morningstar: Wall Constructions; thru 3/3...Thomas Hart Benton: Chronicler of America's Folk Heritage; 3/3-5/5.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus. ... .The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—**502 Park Ave. at 59th St.** (546-1000). Next sale 3/5.**East, 219 E. 67th St.** (570-4141). 2/26 at 10: Furniture, Decorative Objects and Oriental Works of Art. On view from 2/22. 2/27 at 10 & 2: Art Nouveau and Art Deco. On view from 2/23.

DOYLE—**175 E. 87th St.** (427-2730). Next sale 3/6.

PHILLIPS—**406 E. 79th St.** (570-4830). 2/27 at 11: Furniture and Decorations. On view from 2/23. 2/27 at 2: Silver. On view from 2/23.

SOTHEBY'S—**York Ave. at 72nd St.** (606-7000). 2/27 at 2: Contemporary Art. On view from 2/23. 2/28,3/1 at 10:15 & 2: 19th and 20th Century and Decorative Prints. On view from 2/23.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

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Monday, February 25

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; saxophonist Gerry Mulligan, pianist Abraham Stokman. Mulligan's *Entente* for Baritone Saxophone and Orchestra (N.Y. premiere); Piston's Symphony No. 7; Zupko's *Windsongs,* Concerto for Piano and Orchestra; Lewis's *Osservazioni II* (N.Y. premiere). Alice Tully Hall at 8. $6–12.

SERGIU LUCA, violinist. Bach's Sonata No. 1, Partita for Unaccompanied Baroque Violin No. 1, and the Sonata No. 3. Merkin Concert Hall at 8. $10.

ALEXANDRE LAGOYA, guitarist, with a chamber orchestra conducted by Antonio de Almeida. Works by Vivaldi, Giuliani, Rodrigo, Torroba (U.S. premiere). Carnegie Hall at 8. $6–$12.

THE VIRTUOSI QUINTET, a debut concert. Flutist Bradley Garner, oboist John Abberger, clarinetist Larry Tietze, bassoonist James Jeter, French-hornist Milton Phibbs. Works by Rameau, Nielsen, Piston, Damase. Carnegie Recital Hall at 8. $6.

JUILLIARD STRING QUARTET—Fine's String Quartet; Martino's String Quartet (N.Y. premiere): Tchaikovsky's String Quartet No. 3. Juilliard School, Lincoln Center (874-7515), at 8. Free.

MINDY KAUFMAN, flutist, with pianist Elizabeth Di Felice, clarinetist Mitchell Estrin, and horn-players Scott Temple, Stuart Rose, David Wakefield, Thomas Beck. Works of Mozart, Martinu, Saint-Saens, Doppler, Gaubert, Casella. CAMI Hall, 165 W. 57th St., at 7:30. $5.

BRIAN CHARLES, oboist/**RENA FELLER,** clarinetist/**SUSAN SHAW,** bassoonist. Mozart, Huguenin, Handel, Milhaud. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

TOM PIERSON BIG BAND—Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9. $5.

Tuesday, February 26

NEW YORK PHILHARMONIC, Kurt Masur conductor. Soprano Arleen Auger, tenor Vinson Cole; Westminster Choir. Handel's Coronation Anthem "The King Shall Rejoice"; *Water Music* Suite; *Ode to St. Cecilia.* Avery Fisher Hall at 7:30. $6–$30.

THE PHILADELPHIA ORCHESTRA, Charles Dutoit conductor; cellist Yo-Yo Ma. Dutilleux's *Metaboles;* Schumann's Violoncello Concerto; Prokofiev's Symphony No. 5. Carnegie Hall at 8. $10, $14.

RAPHAEL TRIO, with violist Scott Nickrenz. Mozart's Trio in B-flat; Schumann's *Phantasiestucke;* Faure's Piano Quartet in g. Carnegie Recital Hall at 8. $8.50.

BALTIMORE WIND QUINTET, with pianist Enrique Graf. Works by Ligeti, Fine, Poulenc, Harbison, Ravel. Merkin Concert Hall at 8. $7.50.

ARDEN TRIO—Haydn, Zahler (N.Y. premiere), Turina, Schubert. Merkin Concert Hall at 2. $5.

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor. Chamber works by Mason, Cowell, Varese, Riegger, Bartok. McMillin Theater, Columbia U., Broadway and 116th St., at 8. Free.

JANE COOP, pianist. Bach, Mozart, Haydn, Hetu, Ravel, Rachmaninoff. 92nd Street Y at 8. $8, $10.

INDEPENDENT SCHOOL ORCHESTRA, Jonathan Strasser conductor; cellist Janos Starker, cellist Melissa Brooks. Overture to Mozart's *Cosi fan tutti;* excerpts from Mendelssohn's "Italian" Symphony and Beethoven's Symphony No. 4; Boccherini's Duet No. 2 for Two Cellos; Prelude to Verdi's *La Traviata;* Saint-Saens's Cello Concerto in a. Trinity School, 101 W. 91st St., at 8. Benefit for the orchestra; $10.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** harpsichordist. "Bach et Alia: Music and Missives." Works by J.S. Bach, and others of the Bach family. New York Public Library Trustees Room, Fifth Ave. and 42nd St., at 6. Free.

MUSICAL ELEMENTS, with tenor Paul Sperry. Works by Henze, Davies, Abrahamsen, Saxton, including American premieres. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $4.

COLUMBUS BRASS QUINTET—Music by Susato, Pachelbel, Lambro, Debussy, Ellington, Bach. Trinity Church, Broadway and Wall St., at 12:45. Free.

JAMES R. LAWSON, carillonneur. Music in tribute to William Frederick Cody (Buffalo Bill). Riverside Church, the Drive at 122nd St., at noon. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 27

GUARNERI STRING QUARTET, with pianist Peter Serkin. Haydn's Quartet in D, Op. 76, No. 5; Bartok's String Quartet No. 3; Dvorak's Piano Quintet in A. Carnegie Hall at 8. $8–$15.

RAPHAEL TRIO—See 2/26.

SIMCA HELED AND FRIENDS—The cellist, with violinists Erica Kieswetter and Carmit Zori; violist Paul Neubauer, clarinetist David Krakauer, pianist Jonathan Zak, tenor Paul Sperry. Music of Bruch, Ravel, Mana-Zucca, Bloch, Prokofiev, Ravel, Shostakovich. Merkin Concert Hall at 8. $10.

NEAL LARRABEE, pianist (N.Y. debut). Beethoven, Chopin, Stravinsky, Takemitsu, Liszt. Alice Tully Hall at 8. $6–$8.

RAMON JUSTICIA, classical guitarist. Ponce, Mangore, Cordero, Villa-Lobos, Barrios, de la Maza. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

PATRICIA WOOD, pianist. Schubert, Debussy, Bach, Barber. Faculty recital, Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

DO YEONG SHIN, violinist. St. Bartholomew's Church, Park Ave. at 51st St., at noon. Free.

LOREN SCHOENBERG, saxophonist/**DICK KATZ,** pianist. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 12:30. $2.

KATHERINE HOOVER, flutist/**JOSEPH SCHORR,** violinist/**LAURANCE FADER,** violist/**SARA CUTLER,** harpist/**JEFFREY KRAUS,** percussionist. Faculty recital. Chamber music by C.P.E. Bach, Beethoven, Colgrass, Debussy. Teachers College, Columbia U. Broadway at W. 120th St., at 7:30. Free.

DARLENE WILEY, lyric coloratura, with pianist Zaidee Parkinson. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

STUDENT RECITAL—Informal pillow-and-chair concert. Brooklyn College Conservatory of Music, at Whitman Stage. (718-434-1900), at 5:30. Free.

Thursday, February 28

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Malcolm Frager. Copland's *Music for the Theater,* Bartok's Piano Concerto No. 3; Brahms's Symphony No. 2. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal Thurs. only, at 9:45 a.m.; $3.

PINCHAS ZUKERMAN, violinist/**MARK NEIKRUG,** pianist. Beethoven Sonatas Nos. 3, 5, and Op. 96. Carnegie Hall at 8. $10–$17.50.

WAVERLY CONSORT—"Renaissance Favorites," from European courts. Alice Tully Hall at 8. $14.

STEPHEN BURNS, trumpeter, the Virtuoso Winds, with pianist Cameron Grant, soprano Beverly Hoch. Baldassare, A. Scarlatti, Kennan, Stockhausen (N.Y. premiere). 92nd Street Y at 8. $9.50–$12.50.

YOAV CHAMBER ENSEMBLE—Clarinetist Yehuda Gilad, soprano Juliana Gondek, pianist Michael Fardink, cellist Cheryl House. Works of Mozart, Cooke, Lauridsen, Beethoven, Spohr, Adams, Gottlieb (world premiere). Carnegie Recital Hall at 8. $8.50.

RUTH MIRIKATANI, pianist (N.Y. debut). Takemitsu, Wuorinen, Ives, Ravel. Merkin Concert Hall at 8. $7.

MANNES ORCHESTRA, Thomas Briccetti conductor. Overture to Mozart's *Don Giovanni;* Mays's *Islands;* Shostakovich's Ninth Symphony. Brandeis High School, east of Mannes College, 150 W. 85th St. (580-0210), at 8. Free.

ERIC WYRICK, violinist. Works by Bach, Brahms, Sarasate, Wienawski, Ravel. House of the Redeemer, 7 E. 95th St., at 8. Donation.

ANDREW SCHULTZE, baritone/**JOANN SCHULTZE,** harpsichordist. Music of Bassani, Schutz, Rasi, Richard, Purcell. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

THE HOFFMAN/BOLIPATA/SANT'AMBROGIO PIANO TRIO—Olympic Tower Atrium, Fifth Ave. and 51st St., at 5:30. Free.

JEWELL THOMPSON, organist. Works of Franck, Langlais, Alain. St. Paul's Chapel, Broadway and 116th St., Columbia U., at noon. Free.

KEISHA ST. JOAN—"Jazz Essence in Song." Hamilton Grange Branch Library, 503 W. 145th St. (926-2147), at 5. Free.

CCNY STUDIO ORCHESTRA, Ed Summerlin conductor; pianist Ray Gallon. Music for small ensembles by Summerlin and student composers. CCNY, 134th St. and Convent Ave., at 12:15. Free.

SHIGEO NERIKI, pianist/**IK-HWAN BAE,** violinist/**GARY HOFFMAN,** cellist. Haydn's Piano Trio; Ravel's Sonata for Violin and Cello; Tchaikovsky's Piano Trio in A. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $8.

GARY BURTON QUARTET, featuring Makoto Ozone, Stanley Jordan. Jazz America Festival. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. Free.

Friday, March 1

NEW YORK PHILHARMONIC—See 2/28.

B.B. KING/MILLIE JACKSON/BOBBY "BLUE" BLAND—Carnegie Hall at 8 and midnight. $15.50–$20.

PETER SERKIN, pianist. Beethoven Sonatas No. 27, No. 28, No. 29. Metropolitan Museum at 8. $17.

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; with soprano Jenny Hayden Brown, violist John Graham. MacDowell's *Indian Suite;* arias from Moore's *The Ballad of Baby Doe;* Varese's *Integrales;* Bartok's Viola Concerto. McMillin Theater, Columbia U., Broadway and 116th St., at 8. Free.

AMOR ARTIS ORCHESTRA, Johannes Somary conductor; Fairfield County Chorale, soprano Julianne Baird, alto Shirley Love, countertenor Jeffrey Dooley, tenor Seth McCoy, bass Andrew Schultze. Handel's *Theodora.* St. Thomas Church, Fifth Ave. at 53rd St., at 8. $8.

SWING REUNION, "class of '33," with Teddy Wilson, Benny Carter, Red Norvo, Louis Bellson, Freddie

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Green, Remo Palmer, Goerge Duvivier. Town Hall at 8. $17.50.

MICHEL PINTE, organist. Works by Charpentier, Mendelssohn, others. St. Vincent de Paul Church, 123 W. 23rd St. (355-6100), at 8. $10.

LEONID SPIVAK, pianist/**JULIAN MILKIS**, clarinetist/**ALEXANDER MISHNAYEVSKY**, violist **KERRY MCDERMOTT**, violinist/**YURI VODOVOZ**, violinist/**MAUREEN MCDERMOTT**, cellist. "Music with Russian and Jewish accents," in memory of clarinetist Gregory Kurinets. Works by Vainberg (U.S. premiere), Stravinsky, Szokolay (U.S. premiere), Mozart, Brahms. Carnegie Recital Hall at 8. $10.

SONGS OF HAROLD ARLEN, with vocalist Barbara Lea, pianist-vocalist Buddy Barnes, singer-guitarist Marty Grosz, bassist David Finck. St. Peter's, Lexington Ave. and 54th St. (935-2200), at 8. $6.

SHARON MUNDEN, mezzo-soprano. Songs of Mahler. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

BROOKLYN COLLEGE GUITAR ENSEMBLE—Works by Haydn, Green, Biberian, Sor, Labrouve, Falla, Rodrigo, Carlevaro. Pleiades Gallery, 164 Mercer St., at 8. $2.50.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

EDDIE THOMPSON, pianist from England. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; pianist Eugene Istomin. Nielsen's *Dream of Saga*; Mendelssohn's Symphony No. 5, "Reformation"; Brahms's Piano Concerto No. 2. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8–$15.

BOBBY SHORT/RARE SILK—Jazz America Festival. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11–$15.

GEORGE TESHU, guitarist. Traditional and contemporary folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, after 8:30 Fri. only), at 9:30. $4.

Saturday, March 2

ROYAL PHILHARMONIC ORCHESTRA, Yehudi Menuhin conductor; pianist Andre Watts. Copland's *Fanfare for the Common Man* and *Quiet City*; Beethoven's Piano Concerto No. 2; Tchaikovsky's Symphony No. 6, "Pathetique." Carnegie Hall at 8. $14, $20.

Y CHAMBER SYMPHONY GOES BAROQUE, Vittorio Negri conductor; violinists Christiane Edinger, Syoko Aki; flutist Thomas Nyfenger. Bach's Violin Concerto in E, Orchestral Suite No. 2, Concerto for Two Violins in d, Orchestral Suite No. 3. 92nd Street Y at 8. $11–$15.

NEW YORK PHILHARMONIC—See 2/28.

CANTILENA CHAMBER PLAYERS—Beethoven's piano quartets. Alice Tully Hall at 3. $9–$13.

WAVERLY CONSORT—See 2/28.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Richard Goode. Strauss's *Le Bourgeois Gentilhomme*; Mozart's Piano Concerto in F, K. 459; Beethoven's Piano Concerto No. 4. Metropolitan Museum at 8. $12.

PINCHAS ZUKERMAN, violinist-violist/**MARC NEIKRUG**, pianist. Works of Schubert, Stravinsky, Mozart, Brahms. Washington Irving High School, Irving Pl. and 16th St., at 8. $2 tickets at 6 p.m.

DANIEL BLUMENTHAL, pianist. Works by Beethoven, Griffes, Weber, Liszt. Carnegie Recital Hall at 8:30. $8.50.

MARIE TERESE GIORDANO, soprano (N.Y. debut), with pianist Margaret Singer. Works of Mozart, Schumann, Strauss, Messiaen, William Coble (world premiere), Turina. Merkin Concert Hall at 8. $8.

SWING REUNION—See 3/1.

DARIO ALEJANDRO NTACA, pianist (N.Y. debut). Works of Chopin, Mozart, Liszt, Brahms, Bouchardo (N.Y. premiere). Carnegie Recital Hall at 2. $10.

DANIELLE WOERNER, soprano, with organist Robert Barrows, trumpeter Douglas Hedwig, viola da gambist Lesley Retzer. "A Baroque Birthday Celebration." Works by Handel, D. Scarlatti, Schutz, Monteverdi, Bach. St. Michael's Church, Amsterdam Ave. and 99th St. (222-2700), at 8. $6.

ELIZABETH TREANOR, violinist. Carnegie Recital Hall at 5:30.

GREGG SMITH SINGERS, with the Long Island Symphonic Choral Association. Music for Double Chorus, by Schutz, Mendelssohn, Ives, others, and premieres of works by Busby and Carman Moore. St. Peter's, Lexington Ave. and 54th St., at 8:30. $10, $12.

ROSALIND REES, soprano, with pianist Dwana Holroyd, violinist David Davidson. St. Peter's Church, Lexington Ave. and 54th St., at 5. $6, $8.

LAURA HAMILTON, violinist, with pianist Nancy Revzen. Works of Telemann, Franck, Ravel. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $6.

ANDY STATMAN'S KLEZMER ORCHESTRA—Instrumental music of the Eastern European Jews. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ZAIDEE PARKINSON, pianist/**NADINE SCHARMAN**, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ALAN MASON, pianist. Lincoln Center Library at 2:30. Free.

KATHLEEN BATTLE, soprano. Music by Handel, Mozart, Strauss, Faure, Rodrigo, and spirituals. Brooklyn Center for the Performing Arts, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222), at 8. $8–$15.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; violinist Benny Kim. Overture to Berlioz's *Le Corsair*; Tchaikovsky's Violin Concerto; Mahler's Symphony No. 1. Forest Hills High School, 110th St. and 67th Ave., at 8. $5.

BROOKLYN PHILHARMONIC—See 3/1.

JAZZ AMERICA FESTIVAL—At 6, Tania Maria and the Paquito D'Rivera Quintet; free. At 8:30, the Modern Jazz Quartet, Sphere, Charlie Rouse, Kenny Barron, Buster Williams, Ben Riley; $11–$15. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833).

Sunday, March 3

AMERICAN SYMPHONY ORCHESTRA, Gunther Schuller conductor; violinist Robert Davidovici. Schuller's *Recitative and Rondo* for Violin and Orchestra; Mendelssohn's Violin Concerto; Markevitch's *Le Nouvel Age*; Ravel's *Rapsodie Espagnole*. Carnegie Hall at 3. $6–$17.50.

ROYAL PHILHARMONIC ORCHESTRA, Yehudi Menuhin conductor; violinist Jin Li (U.S. debut). Mozart's Symphony No. 35, "Haffner"; Bruch's Violin Concerto No. 1; Delius's *On Hearing the First Cuckoo in Spring*; Elgar's "Enigma" Variations. Carnegie Hall at 8. $13–$22.50.

THE BRANDENBURG ENSEMBLE, Alexander Schneider conductor; violinists Todd and Daniel Phillips, organist Joan Lippincott. "Bach and Handel: The First 300 Years." Bach's Concerto for Two Violins, Suite No. 2, and Brandenburg Concerto No. 3; Handel's Concerto Grosso Op. 6, No. 1, and Organ Concerto in F, Op. 4, No. 5. Alice Tully Hall at 3. $16. At 2, a Bach recital by Ms. Lippincott.

DARLENE WILEY, soprano/**ZAIDEE PARKINSON**, pianist. Songs by Mozart, Strauss, and a world premiere by Francis Heilbut. Carnegie Recital Hall at 2. $8.50.

KRYSTIAN ZIMERMAN, pianist. Works of Mozart, Beethoven, Chopin, Prokofiev, Liszt, Szymanowski. Avery Fisher Hall at 3. $14.

IRINA TSEITLIN, violinist (N.Y. debut), with Francoise Regnat. Works of Szymanowski, Mozart, Brahms, Barkauskas, Prokofiev, Tchaikovsky. Alice Tully Hall at 8. $6.50–$10.

JUDITH MENDENHALL, flutist. 92nd Street Y at 8. $7.50–$10.

JOY BOGEN, soprano, with pianist Thomas Hrynkiw. A celebration of Kurt Weill's 85th birthday. Songs of Weill, including two N.Y. premieres. Merkin Concert Hall at 7:30. $10.

DONNA COLEMAN, pianist. Works of Scarlatti, Beethoven, Ives, Cionek (world premiere). Merkin Concert Hall at 3. $7.

C. EDWARD HUPTON, pianist. A tribute to George Gershwin. Carnegie Recital Hall at 5:30. $7.

AN EVENING OF CHAMBER MUSIC—Carnegie Recital Hall at 8:30.

ZOLTAN KOCSIS, pianist. Works of Bach, Bartok, Schubert. Town Hall at 2. $4–$6.

COLUMBIA UNIVERSITY GLEE CLUB, Warren H. Brown conductor. "The Psalms of Abraham," music of Abraham Kaplan. Hebrew Union College, Brookdale Center, 1 W. 4th St. (674-5300), at 3. Free.

NICHOLAS UNDERHILL, pianist. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

THE CRAIG HARRIS AQUASTRA—*Sound Sketches* (world premiere), *Festac 77.* P.S. 50, First Ave. and 101st St. (722-8223), at 2:30. $6, or $12 a family (two adults, up to four children).

MARTA KOKOLSKA, soprano, with pianist Thomas Hrynkiw. Vocal works by Sonevytsky, others. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 3:30. Donation.

DAVID LEISNER, guitarist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $7.

OMNI ENSEMBLE—Flutist David Wechsler, violinist Joel Pitchon, violist Daniel Seidenberg, cellist Joan Spergel. Works of Beethoven, Dohnanyi, Haydn, Roussel, Kozak (world premiere). Brooklyn Conservatory of Music, 58 Seventh Ave. (at Lincoln Pl., Park Slope) (718-622-3300), at 7:30. $6.

NEWBAND—Works by Cage, Drummond, Debussy, for flute, bass, voice, zoomoozophone, et al. Wave Hill Armor Hall, 252nd St. and Independence Ave. (549-3200), Bronx, at 3. $7.

SHIGEO NERIKI, others. See 2/28. Today at 4.

BROOKLYN PHILHARMONIC—At 2. See 3/1.

WOODY HERMAN ALL-STARS/MCDONALD'S TRI-STATE HIGH SCHOOL JAZZ ENSEMBLE—Jazz America Festival. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 4. Free.

PAUL SPORTELLI, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

CONSERVATORY ORCHESTRA, Dorothy Klotzman conductor; soprano Lucille Field Goodman. Works of Britten, Strauss, Tchaikovsky. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 2. $3.

CONCERTS IN CHURCHES—A Soiree Musicale, program of 19th- and early-20th-century music for winds, by Holst (American premiere), Onslow, Donizetti, Poulenc. Christ and St. Stephen, 120 W. 69th St., at 5:30. $5. . .New York Light Opera Company, in a Victor Herbert revue. Good Shepherd, 240 E. 31st St., at 4. $5, $10. . .Alaria Chamber Ensemble. Music by Hindemith, Frescobaldi, Handel, modern dance pieces, and polyphonic works. Madison Avenue Presbyterian, 73rd St., at 4. $5. . .Brooklyn Philharmonia Chorus and the New York String Ensemble, Walter Klauss conductor. Music of Bach, Handel, Vivaldi. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 7. $8. . .Jack Ossewaarde, Dennis Keene, Harry Huff, organists. Music by Bach, Franck, Calvin Hampton. St. Bartholomew, Park Ave. and 51st St., at 4. Free-will offering. . .Donald Joyce, organist. Works of Bach. St. John the Evangelist, 55th St. and First Ave., at 3. $4. . .Winterfest Concert, with viola da gambist Richard Taruskin, harpsichordist Elaine Comparone. Bach sonatas, other works. St. Joseph's, Sixth Ave. at Waverly Pl., at 5. $10. . .Words-Music-Words, collaborative works by ten poets and composers. St. Mark's, Second Ave. at 10th St., at 7. $6. . .Judith Hancock, organist. "Bach at Weimar." St. Thomas, Fifth Ave. at 53rd St., at 5:15.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 2/25 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with Bumbry, Merritt, Quivar, Estes, Williams, Thompson, Hubbard. 2/26 at 6:30: Wagner's *Die Meistersinger*, Perick conducting; with Haeggander, Hofmann, Rendall, Weller, Nentwig, Howell. 2/27 at 8: Puccini's *Manon Lescaut*, Santi conducting; with Maliponte, V. Moldoveanu, Carlson, Berberian. 2/28 at 8: Verdi's *Ernani*, Fulton conducting; with Caballe, Mauro, Elvira, Plishka. 3/1 at 8: *Porgy and Bess*; same as 2/25. 3/2 at 1: *Manon Lescaut*; same as 2/27 (broadcast, WQXR). 3/2 at 6:30: *Die Meistersinger*; same as 2/26.

Other

FAUST, by Gounod. Amato Opera, Bowery and 2nd St. (228-8200). 3/2, 9, 16, 22, 23, 30 at 7:30; 3/3, 10, 17, 31 at 2:30. $8.

DON PASQUALE, by Donizetti. Opera Ensemble of New York production in English, Michael Recchiuti conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 2/27, 3/1 at 8; 3/3 at 3. $14.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 2/27–3/10: Gilbert and Sullivan's *The Pirates of Penzance.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

LA BOHEME, by Puccini. Regina Opera Theater, at Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555), 3/2, 9 at 8; 3/3, 10 at 4. $7.

MADAMA BUTTERFLY, by Puccini, in English. Richmond Theatre Collection, Faith Methodist Church, Castleton and Heberton Ave., Port Richmond, S.I. (718-727-4067). 3/1, 2, 8, 9, 15, 16 at 8; 3/10, 17 at 3. $6.

LA TRAVIATA, by Verdi. Opera Northeast, Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (718-631-6311). 3/2 at 8. $8, $10.

THE MAGIC FLUTE, by Mozart, in concert. N.Y. Opera Theatre Workshop. Donnell Library, 20 W. 53rd St., 3/3 at 1:30. Free.

ARIAS IN THE ATRIUM—Soprano Margaret Ewing Stern, soprano Caterina Minicozzi, tenor Ronald Edwards, pianist Mara Waldman. Harkness Atrium, 61 W. 62nd St. 2/28 at 6. Free.

LA PUMA OPERA WORKSHOP—3/1 at 7, Verdi's *Ernani*, at Holy Name Auditorium, Amsterdam Ave., 96th-97th Sts. (864-0712). Contribution.

CHAMBER OPERA THEATRE OF NEW YORK—"Scenes in progress," from new works; 2/28 at 7:30. 3/3 at 2, vocal and chamber works by Berg. Marymount Manhattan, 221 E. 71st St. (496-0058). $5.

Dance

Pilobolus
At the Joyce Theater

THRU MARCH 3. Tues.–Sat. at 8; Sun. at 2 and 7:30. $20. Program A–*Bonsai, Momix* or *Pseudopodia, Stabat Mater, Return to Maria La Baja, Day Two:* 2/26. Program B—*Ciona, Moonblind, Tarelton's Resurrection, What Grows in Huygen's Window, Ocellus, Day Two:* 2/27, 3/1. Program C—*Mirage, Miniature* or *Pseudopodia, Can't Get Started, Elegy for the Moment,* Solo from *The Empty Suitor,* Untitled: 2/28, 3/2, 3, mat. and eve.

Other

BETH LEONARD, in a program of her own work. Cash Performance Space, 10 E. 18th St.(431-8052). 3/1, 2, 3 at 8. $6.

BICYCLE SHOP DANCERS, with Peg Hill. Premiere of "Cycle One." Cunningham Studio, 55 Bethune St. (279-4200), 3/2, 3 at 8. $6.

CHARLES WEIDMAN—"Remembering Charles Weidman," a reminiscence by his colleagues, with tapes of his works. 3/3 at 4, at 12 W. 11th St. (924-4015). $20, to benefit the Weidman School.

COCHRAN/WISTI DANCE GROUP—"Microwave," new works by Adrienne Cochran and Toni Wisti. Cunningham Studio, 55 Bethune St. (865-7027). 2/26, 27 at 9. $5.

ELINOR COLEMAN DANCE ENSEMBLE—Continental Insurance Atrium, 180 Maiden Lane at Front St. 2/27 at 12:15. Free.

DANCEMOBILE—Harlem Cultural Council program, 10th winter season, at Symphony Space, thru 3/3, all at 7:30. 2/27, postmodernist night and the Dancemobile awards. 2/28, Joan Miller's Dance Players/Mafata Dance Co. 3/1, Eleo Pomare Dance Co. 3/2, Walter Nicks Dance Co./Forces of Nature. 3/3, Gus Solomons Co./Dance Philadanco. $7.

MARIKO SANJO, with nine dancers. The dancer-choreographer presents New York and world premieres. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). 3/1 at 8. $20.

RIVERSIDE DANCE FESTIVAL—Inbal Dance Theatre from Israel; 3/2 at 8, 3/3 at 2 and 8. Riverside Church, the Drive at 122nd St. (864-2929). $7.

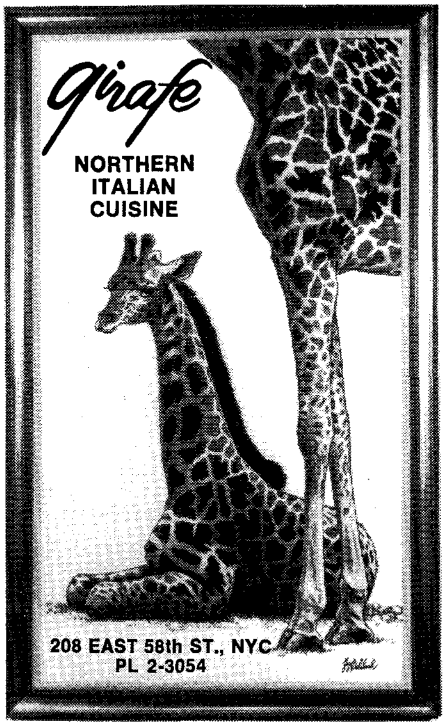
SHEILA KAMINSKY & DANCERS, with musicians Tony Orrigo and Massimo De'Rossi, dancer Lukie Kornbluth, in multimedia works. Emanu-el Midtown Y, 344 E. 14th St. (673-2207). 3/2, 3 at 8. $7. Also at Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside, 2/27 at 1. Free.

STEPHANIE SKURA, experimental choreography. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/26, 3/5 at 8. $7.

THOM FOGARTY, in "Dedicated to Yesterday's Joys and Tomorrow's Discomfort," a five-act dance-theater piece. Harkness Center, 4 E. 75th St. (924-0077). 2/28, 3/1, 2 at 8. $7.

WEST SIDE CHOREOGRAPHERS—Dances by eight who work on the Upper West Side: August, Cutney, Green, Hoffman, Monnig, Oliensis, Tierney, Willoughby. Walden Auditorium, 1 W. 88th St. (362-3231). 3/2 at 8, 3/3 at 3. $6.

YOSHIKO CHUMA AND THE SCHOOL OF HARD KNOCKS—"A Boy, a Beer, and a Blonde." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/25, 28–3/2, 4 at 8; 3/3 at 3. $7.



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OTHER EVENTS

Happenings

WITH A FOREIGN FLAVOR—Diversions in a variety of moods include the special talent of Ekkehard Schall, deputy director of the Berliner ensemble and an actor who is known for his work in Brechtian roles. He's in this country these days, locally at the Clurman Theater (see listings), and he'll be at the 92nd Street Y 3/3 and 4 at 8, with pianist Karl-Heinz Nehring in a program of the poetry and songs of Brecht; tickets are $8...*A Midsummer Night's Dream* in a Chinese adaptation that uses a large dose of dance will be at Schimmel Center, Pace University, 3/2 at 7, 3/3 at 4. Traditional costumes, Chinese music, and the performers of the Young People's Creative Dance Group from Connecticut and the Chinese Dance Study Association come together in what has to be a new and fresh look at Shakespeare's moonlit comedy. $4, children under 12 $2 (962-5157)...Celebrate Brooklyn is a double celebration in March, saluting women across a wide range of activity. 3/3, the performance is by the New York women's group Retumba Con Pie, in a lineup of Afro-Caribbean and West African music and dance. They use stories, congas, shells, vocals, and poetry to get their message across, and they'll be at Prospect Park's Picnic House, P.P.W. and 5th St., Park Slope, at 2; $4 (718-788-0055)...Still with a Latin accent—a Festival of the Bolivian Andes is set for 3/3, 1–6, at the Center for Inter-American Relations, 680 Park Ave., at 68th St. (249-8950). There'll be stories, films, slide shows, Aymara weaving, and Tahuantinsuyo with music of the Andes. Refreshments and a flea market too. $6, children $2.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

EARLY-MARCH REMINDERS—The annual West Side Antiquarian Book Fair, at Congregation Rodeph Sholom, 3/2, 6–10, and 3/3, 11–6; 7 W. 83rd St. Rare books and memorabilia, Judaica, maps, atlases, children's books, fine bindings, and a huge range of subject matter, priced from $1 into the thousands;$6 Sat., including reception and good for both days; $3 Sun. only...The Village Visiting Neighbors invites us to their benefit Village Barn Dance, 3/2 at 8:30, at Our Lady Of Pompeii Church Hall, Bleecker and Carmine Sts. off Sixth Ave. There'll be live country-bluegrass, a caller, and instruction if you're a novice. $12, $10 in advance (929-5869)...The Spring Crafts Market is on again, 3/1–3, 8–10, at Columbia's Ferris Booth Hall, 115th St. and Broadway; Fri. 2–8; Sat. 11–7; Sun. 11–6. Blown glass, limoge enamels, weaving, jewelry, designer duds, and scads of one-of-a-kind art wares are for browsing and buying. $3..."Leap for Lungs," the N.Y. Lung Association's Aerobic Dance-A-Thon will be 2/27, 6–9, at Manhattan Roller Skate Club, 241 W. 55th St. (889-3370). Aerobic teachers will lead participants (you pledge a $10 registration fee and $50 minimum in pledges) in three 45-minute sessions. There are prizes, need we say...Two readings given by PEN American Center (334-1660) this week: 2/25 at 8, for Black History Month, a Celebration of Black Letters, with Gloria Foster, David Bradley, and Michael Harper doing the reading from DuBois and others; $2 donation, at St. Peter's Church, Lexington Ave. and 54th St. The other is 3/3, 2–6, at PEN headquarters, 568 Broadway at Prince St., a marathon to celebrate the First International PEN Day of Writers for Peace, with Chang, Clampitt, Gilman, Kopit, Mailer, Paley, and others. This one is free...For spring, a planting-supplies sale—pots, burlap, seeds, starter trays, and more—at Alley Pond Environmental Center in Douglaston, Queens (718-229-4000). Date is 3/2, 10–4.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $4.50; to 12, $3.

Tours

ALPINE HOUSE, at Wave Hill, Independence Ave. and 252nd St., Bronx (549-3200). 3/3 at 2, gardener Janet Reidy takes you on a close-up tour of the miniature treasures in the T.H. Everett Alpine House. Free with estate admission, $2.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 3/3 at 11 a.m., a walking tour of midtown, just south of Central Park, with an insiders' view of the new residential skyscrapers; $10. 3/4 at 4, an afternoon-tea visit, British style, to the Y's Art Gallery; $15.

BROOKLYN'S COAST—Greenpoint and Williamsburg, and into Queens, with walks over two bridges. With the Shore Walkers of New York (663-2167), 3/3 at 10 a.m., meet S.E. corner of Broadway and Delancey St., Manhattan; $3.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (226-1426). Mon.–Fri. at 10 a.m. $5.

HARLEM SPIRITUALS—(275-1408). Gospel and spirituals tour, Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat...Soul Food and Jazz tour, Fri. and Sat., 7:30–midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): Guided tours of the natural areas Sat. at 10:30 a.m.; $1.75; meet at the Watson Bldg. Canceled if heavy rain or snow. 3/2, the Forest area. 3/9, Bronx River and Twin Lakes area...Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Winter walk in the park, 3/1 at 10 a.m., meet at the Woodland Nature Center; $1. 3/2 at 1:30, a spring forest walk; $2. 3/2 at 10 a.m., take a camera for a nature-photography tour; $2. A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1...Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx:** 3/3 at 11 a.m., meet in parking lot of Spuyten Duyvil train station, below Henry Hudson Bridge, for a history-nature trek in the Bronx's Greenbelt area (548-7880). 3/3 at 1, meet in the Gazebo of Claremont Park, to learn about the park's history (589-0096)...**Brooklyn** (718-856-4210): 3/3 at 1, meet at Grand Army Plaza to learn about our changing perceptions of the lore and legend of nature, with Prospect Park as background ...**Manhattan** (379-3091): 3/2 at 2, meet at East End Ave. and 88th St. for a visit in the Gracie Mansion-Carl Schurz Park neighborhood. 3/3 at 10 a.m., take cross-country-ski gear and meet at the Dairy, Central Park at 65th St. west of the Zoo, for a trek along the Heritage Trail; if no snow, then a walk...**Queens** (718-699-4204): 3/3 at 1, meet in upper parking lot of Alley Pond Park, off Winchester Blvd., for an animal hunt—where have they all gone?...**Staten Island** (718-442-1304): 3/3 at 11 a.m., meet at Latourette Golf House off Richmond Hill Rd. for a three-hour hike on the Greenbelt trails.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 3/3 at 1, meet at Fifth Ave. and 103rd St., for a historical tour, a one-mile walk, and museum visits. Free, except for admissions (718-204-1112).

Sports

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. Next home game: 3/5, vs. Philadelphia, at 8:05...**Rangers,** at Madison Square Garden (564-4400). $8-$19. 2/25 at 7:30, vs. Winnipeg. 2/28 at 7:30, vs. Washington Capitals. 3/3 at at 8, vs. Pittsburgh.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 2/26 at 7:30, vs. San Antonio. 3/2 at 7:30, vs. Washington.

COLLEGE BASKETBALL—2/27 at 6:30, NYU vs. CCNY; at 9, St. John's vs. Georgetown. Madison Square Garden (564-4400). $8–$12.50.

GOLDEN GLOVES BOXING—Quarter-final bouts. Felt Forum, Madison Square Garden (564-4400). 2/25–28 at 8. $5, $7.50.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 3/2, Next Move. 3/3, Grey Lag.

Children

PURIM ARTS FESTIVALS, for the family. Arts and crafts, costume making, folk dancing, children's choirs, mime Sasha Nanus, Jonathan Lipnick in "Mordecai," and much more entertainment. Hebrew Arts School, 129 W. 67th St. 3/3, 11 a.m.–3, with performance in the Goodman Recital Hall at 1; storytelling in Merkin Hall at 11:45. Take along cans of vegetables and fruits for homebound neighbors. Free...Another festival at the Kings Bay Y, 3495 Nostrand Ave., Brooklyn, 3/3, 12:30–3. Crafts workshop, a party, a parade, and the Big Apple Puppet Theater. $3–5, and there'll be refreshments.

THE MUPPET SHOW—Kermit, Miss Piggy, and all the rest of Jim Henson's (sometimes) merry troupe. There's a show-within-a-show format—anything goes. Madison Square Garden Felt Forum (564-4400). Thru 3/3: 3/1 at 2:30, 7:30. 3/2 at 11 a.m., 2:30, 7:30; 3/3 at 1 and 4:30. $7.50, $9.50.

BILLY GOATS' GRUFF, and other stories. The Storytellers, in mime, song, dance, drama. Children's Dance Theater, 133 W. 21st St. (242-0984). 3/2 at 2. Free.

KLEZMER FOR KIDS—Purim concert of the music of Eastern European Jews. Shirim Klezmer Orchestra, with audience participation. Jewish Museum, 1109 Fifth Ave. (860-1888). 3/3 at 1 and 2:30. $3, adults $4.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). $2.50.

PAPER BAG PLAYERS—Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 3/2, 3 at 2, "I Won't Take a Bath!" 3/9, 10, 16, 17 at 2, "Everybody, Everybody." $5.

HANSEL AND GRETEL—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346). 2/25, 26, 27, 28 at 10:30 a.m. and 1 p.m...Also "Little Red Riding Hood," beginning 3/2 at 2. $3.50.

RUMPELSTILSTKIN—The Puppetworks marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (718-638-5217). Sun. thru 3/31, at 2. $3.50.

HOW THE WORLD GOT WISDOM—Original adaptation of African folk tales and songs. On Stage, Children!, at the Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/23 at 1 and 3:30. $3, adults $4.

PARENT-TOT NATURE PROGRAM—Indoor and outdoor activities for 3-4-year-olds—art projects, gardening, stories, more. Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). 2/25, 3/11, at 10:30 a.m. Free; pre-registration necessary.

CIRCUS CAPERS—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 3/10. Reservations necessary; $2.50.

TALES OF CHELM, an original show about a "madcap" village. New Theater, 62 E. 4th St. (972-0672). Sun. at 2, thru 3/24. $4.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—3/3 at 1 and 2:30, "Pinocchio." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

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OTHER EVENTS

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/2 at 1:30: "The Frog Prince," by the Royal Puppet Theatre. $2.50. . .At 2:40, Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 3/1 at 11 a.m. and 1; 3/2 at 11 and 2: Pady Blackwood in a musical variety show. $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 3/2 at 1, meteorologist Pat Standaert teaches you how to set up an at-home weather station. Free, but must reserve.

SPECIAL EXHIBITS—"A Year With Children," annual show of art by 500 New York and New Jersey school kids, kindergarten to 8th grade: mixed media, crafts, prints, handmade books, as well as poems and essays. Guggenheim Museum, 1071 Fifth Ave., 3/1–31. . ."Centuries of Childhood in New York," celebrating the 275th anniversary of the Trinity School. Paintings, prints, toys, games, books, samplers, manuscripts, much more, in a nostalgic mood. New-York Historical Society, C.P.W. and 77th St., 2/28–8/25. . ."Games New Yorkers Play." Rare and antique board games from the 19th century to the present. Museum of the City of New York, Fifth Ave. and 103rd St. Thru 4/14. . ."Greetings from the Hearth," old and new valentines from Helen Masten Collection. Donnell Library, 20 W. 53rd St. 3/1–31. . .1985 School Art Festival, by area students. Parrish Art Museum, Southampton, L.I., 3/2–4/1.

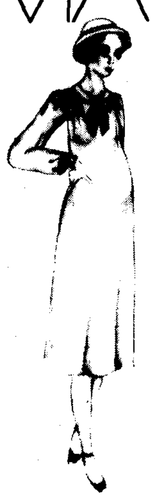
METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Also: Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 3/2, 3: Medieval Tapestries. Evening gallery talks, Tues. at 7; 2/26: An American View of Versailles, Vanderlyn's Panorama. Also 3/2 at 2, Bilal Abdurahman introduces you to the music of Africa. 3/3 at 2: Artists David Grupper and David G. Klein construct a paper model of a Jewish market town. Free with museum admission. Full schedules available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks". . .Fri. at 1:30, storytelling for 3-5-year-olds. 3/2 at 1:30: a Brazilian Mardi Gras Festival, including a samba parade; take a coffee can and learn how to make and play a cuica drum. 3/3 at 1:30: musicians Bill and Mary Buchen perform on their own unusual instruments, including the wrench harp. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. noon-4:30. Discovery Boxes and touchable specimens.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. Show on the art of the Paper Bag Players, thru 3/18. Exhibit "Microworlds"—microscopes are used to explore a world where "small things look bigger and the invisible becomes visible." Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way. Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the greenhouse, at 3. 3/1 at 3:30, 3/2 at 11, "Days in New Amsterdam," slide show. Sat. and Sun. at 2, live-animal programs. . . Black History Month program: 2/25, 27 at 2:30, games and toys of Africa; 2/25 at 1:30, slide lecture on scientist Ernest Everett Just; 2/28 at 3:30, films on African and American family life.



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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. (M) AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Casual. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. (M) AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.(M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: mousse of smoked salmon with cream of horseradish, stuffed crayfish with Armagnac, cassolette of chicken, veal scaloppine and sweetbreads with fennel and thyme. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties for 50-150. Closed Sun. (M) AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. (E) No Credit Cards.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. (I) MC, V.

CHARLIE MA—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. (I) AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi 'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MIM'S—8 Christopher St., at Sixth Ave., 675-5620. Casual. American. Spcls: duck framboise, seafood lasagna, chicken breast Veronique. Res. sug. Br Sat.-Sun. noon-4. D Tues.-Sun. 5-midnight. Ent. Closed Mon. **(M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L *Mon.-Sat. noon*-3. D *Mon.-Thurs.* 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. American-Regional. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. *Dress opt. Northern Italian.* Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

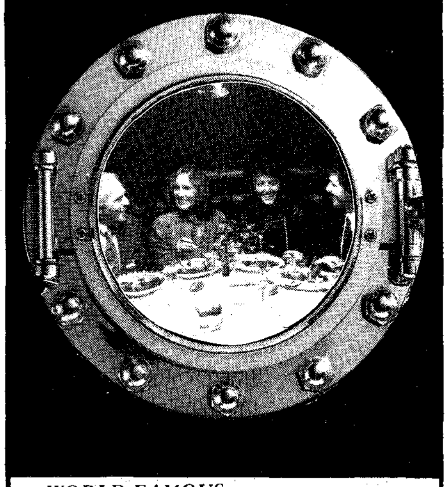
JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-

LOOK into



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Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.-Sat. 11-4. D Mon.-Sat. 4-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. **(I) AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Stolling guitarists. **(I-M) AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: U.S.D.A. prime steak. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M) AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat.

11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-

OPEN LETTER TO JOAN COLLINS:

Valentine's Day

Dear Ms. Joan Collins:

I absolutely agree with your philosophy of "How to Build a Fire" . . . but really, with all your six commandments, the fire cannot happen without a spark . . . and the spark is to have perfect beauty and vibrant health!

Nick Monte
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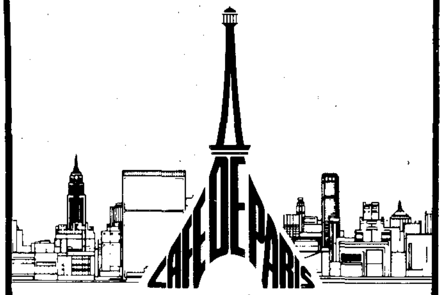

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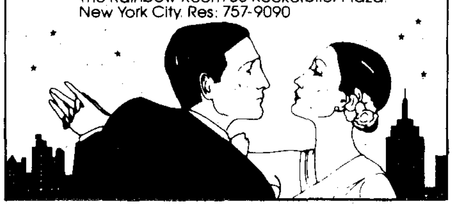

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CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Argentine-International. Spcls: parillada, paella, empanada. Res. sug. L, D & S Sun.-Thurs. noon-2 a.m., Fri. & Sat. to 4 a.m. Ent. Fri.-Sun. at 9. **(I)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-

11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: *foie gras aux choux cuit à la vapeur,* homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. *Jacket required. Russian. Spcls: blini, shashlyk,* chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, *grilled swordfish with herb butter, medaillons of veal* with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

***DIECI X*—1568 First Ave, bet. 81st & 82nd Sts.,** 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette *de sole chartreuse, le saumon aux poivres grille* beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade, goose. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. Pianist Fri.-Sun. **(I-M) AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

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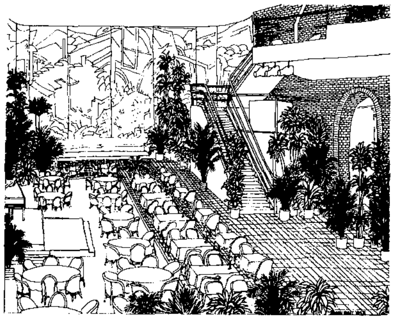

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LE REFUGE—**166 E. 82nd St.**, 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

LION'S ROCK—**316 E. 77th St.**, 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—**406 E. 73rd St.**, 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—**1181 First Ave., at 64th St.**, 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—**133 E. 61st St.**, 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—**227 E. 67th St.**, 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—**1125 First Ave., at 62nd St.**, 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—**1269 First Ave., bet. 68th & 69th Sts.**, 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—**2 E. 61st St.**, 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—**28 E. 63rd St.**, 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—**1387 Third Ave., at 79th St.**, 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—**1718 Second Ave., bet. 89th-90th Sts.**, 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—**1000 Madison Ave., bet. 77th-78th Sts.**, 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SZECHUAN EAST—**1649 Second Ave., bet. 85th-86th Sts.**, 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(I)** AE, MC, V.

TRUFFLES—**696 Madison Ave., bet. 62nd-63rd Sts.**, 838-3725. Dress opt. Continental. Spcls: pasta salads; veal with pear, Calvados & mushrooms; scallop & shrimp fricassee; fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—**1 W. 67th St.**, 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAVALIERE—**108 W. 73rd St.**, 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—**61 W. 62nd St.**, 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—**2596 Broadway, at 98th St.**, 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MAYFLOWER—**15 Central Park West, bet. 61st-62nd Sts.**, 581-0896. **Conservatory:** Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—**228 W. 72nd St.**, 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RARE FORM—**467 Columbus Ave., bet. 82nd & 83rd Sts.**, 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. **(M)** AE, CB, DC.

RIKYU—**210 Columbus Ave., bet. 69th & 70th Sts.**, 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—**269 Columbus Ave., bet. 72nd & 73rd Sts.**, 873-9400. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—**12 W. 72nd St.**, 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—**170 Amsterdam Ave., bet. 67th & 68th Sts.**, 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—**591 City Island Ave.**, 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—**374 Fulton St.**, 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—**386 Flatbush Ave. Extension**, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MARCO POLO—**345 Court St.**, 852-5015. Casual. Italian. Spcls: fettuccine porcini, fresh seafood daily, homemade pastries. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. 3-midnight, Sun. 2-11. Pianist Thurs.-Sun. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—**1 Water St.**, 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

VILLA SECONDO—**Fresh Meadows, 184-22 Horace Harding Expy.**, 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Feb. 27

3:00/WNCN—Verdi: Nabucco: Introduction & Chorus; **Dvorak:** Sym #7 in d, Op.70.

WNYC—A 111th birthday tribute to Caruso.

4:04/WQXR-AM/FM—Liszt: Mephisto Waltz; **Mozart:** Qt for Flute & Strings in A; **Scheidt:** Suite for Brass; **Sibelius:** Lemminkainen's Homeward from Lemminkainen Suite.

5:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in F; **Bernstein:** Sonata for Clarinet & Piano; **Friedrich II:** Sym #4 in A; **Villa-Lobos:** Baby's Family.

6:00/WNCN—Wagner: Lohengrin: Prelude to Act I; **Handel:** Cto Grosso in F, Op.3, #4; **Gluck:** Orfeo ed Eurydice: Minuet; **Nicolai:** Merry Wives of Windsor: Ov.

7:00/WNYC—Antheil: Ballet mecanique; **Kleinsinger:** Tubby the Tuba.

7:03/WQXR-AM/FM—Stamitz: Sinfonia in A; **Weber:** Invitation to the Dance; **Brahms:** Contemplation.

8:00/WNCN—Various: Motet and Mass Movements of the 15th Century; **Boccherini:** Qnt in E, Op.13, #5.

WNYC—The Frick Collection. The Muir String Quartet. **Mozart:** Qt #2 for Piano & Strings in E-Flat; **Dohnanyi:** Serenade for Violin, Viola & Cello in C, Op.10.

8:05/WQXR-AM/FM—Handel: Violin Cto in B-Flat; **Dvorak:** Sym #8 in G, Op.88.

9:00/WNCN—Schumann: Piano Trio #3 in g, Op.110; **Koussevitzky:** Valse Miniature, Op.1, #2; **Glazounov:** The Sea, Op. 28.

Thurs., Feb. 28

3:00/WNCN—Tchaikovsky: Cto for Violin in D, Op.35; **Brahms:** Ballades, Op. 10, #1 & 2.

WNYC—A collector's guide to Gilbert & Sullivan: Groucho Marx's recording of "The Mikado."

4:04/WQXR-AM/FM—Ravel: Le Tombeau de Couperin; **Mozart:** Divertimento for Winds in B-Flat; **Beethoven:** Rondo in C, Op.51.

5:00/WNCN—A. Marcello: La Cetra: Cto Grosso #6 in G; **Albeniz:** Iberia, Book 4; **Haydn:** Trio for Baryton #109 in C.

6:00/WNCN—Bach: Cto for Harpsichord #5 in f; **Ravel:** La Valse; **Vivaldi:** Cto for 3 Violins & Strings in F.

7:00/WNYC—Walton: Partita for Orch; **Dohnanyi:** Serenade for String Trio; **Paganini:** Variations on "Carnival of Venice."

7:03/WQXR-AM/FM—Bach: Cto in d for 2 Violins & Orch; **Strauss:** "New Vienna" Waltzes, Op.243.

8:00/WNCN—Boccherini: Qnt #77 in D, Op.40, #2; **Byrd:** Hughe Ashton's Ground; **Various:** Music of the Middle Ages and Renaissance (French).

WNYC—Minnesota Orchestra. Neville Marriner, conductor. **Beethoven:** Leonore Ov #3; **Larsen:** Sym #1: Water Music.

8:05/WQXR-AM/FM—Handel: Water Music.

9:00/WNCN—AT & T Presents Carnegie Hall *Tonight*. John Rubinstein, host. With the Symphony Orchestra of the Curtis Institute of Music, conducted by Sergiu Celibidache. **Rossini:** La Gazza Ladra: Ov; **Debussy:** Iberia.

Fri., March 1

3:00/WNCN—Schubert: Sym #2 in B-Flat; **Handel:** Joseph: Ov; **Debussy:** Danses sacree et profane for Harp & Orch.

WNYC—A tribute to Alexander Zemlinsky.

4:04/WQXR-AM/FM—Rachmaninoff: Symphonic Dance #1 from Symphonic Dances; **J. Stamitz:** Sinfonia in A; **Beethoven:** Ov from King Stephen.

5:00/WNCN—Soler: Sonatas for Harpsichord; **Mozart:** Sym #1 in E-Flat; **Schubert:** Scherzi; **A. Scarlatti:** Sinfonia #12 in c.

6:00/WNCN—Weber: Der Freishutz: Ov; **Dvorak:** Slavonic Dances, Op.46, #4 & 5. **Schubert:** Scherzi; **A. Scarlatti:** Sinfonia #12 in c.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Beethoven: 12 German Dances; **Janacek:** Romance in E; **Borodin:** In the Steppes of Central Asia.

8:00/WNCN—Mozart: Cto for Piano #23 in A; **Blow:** Amphion Anglicus: Cloe Found Amintas Lying; **C. Stamitz:** Clarinet Qt in A, Op.4, #6.

WNYC—Del Tredici: Syzgy; Monks of Saint-Pierre de Solesmes Sing Gregorian Chant.

8:05/WQXR-AM/FM—Bach: Brandenburg Cto #1 in F; **Poulenc:** Concert Champetre for Harpsichord & Orch.

9:00/WNCN—Anon: Minstrel Music, "The Beginning of Joy"; **Mendelssohn:** Sonata for Cello & Piano #2 in D, Op.58.

WNYC—Koyaanisqatsi. Stereo simulcast with WNET/13. Music by Philip Glass.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. David Zinman, conductor. With pianist Horacio Gutierrez. **Rouse:** The Infernal Machine; **Elgar:** Falstaff, Op.68; **Brahms:** Piano Cto #1 in d, Op.15.

Sat., March 2

10:00 a.m./WNCN—Schumann: Symphonic Etudes, Op.13; **Chausson:** Poeme for Violin & Orch, Op.25.

WNYC—Piston: Flute Qnt; **Stravinsky:** Agon.

10:04 a.m./WQXR-AM/FM—Smetana: Carnival in Prague; **Rodrigo:** Fantasy for a Gentleman; **Sammartini:** Sym in D.

11:00 a.m./WNCN—Debussy: Preludes, Book 2: Ondine; **Sibelius:** Sym #5 in E-Flat, Op.82.

12:00/WNYC—1984 Salzburg Festival. Camerata Academica of the Salzburg Mozarteum. **Haydn:** Sym in B-Flat; **Mozart:** March in D.

1:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Puccini:** Manon Lescaut (Maliponte, Moldoveanu, Carlson, Berberian).

3:00/WNCN—Bartok: Rondos on Folk Tunes; **Beethoven:** Romance for Violin #2 in F, Op.50; **Chopin:** Sonata for Piano #2 in b-flat, Op.35.

5:00/WNCN—Debussy: Prelude a l'apres-midi d'un faune; **Chopin:** Ballade #4 in f, Op.52; **Haydn:** Divertimento for Baryton, Viola & Cello #49 in G; **Griffes:** The Pleasure Dome of Kubla Khan.

6:04/WQXR-AM/FM—Haydn: Sym #94 in G; **Carulli:** Duo in G, Op.34; **Mussorgsky:** A Night on Bald Mountain.

7:00/WNCN—Anniversary Concert. Frederic Chopin. **Chopin:** Polonaise in A, Op.40, #1, "Military"; Tarantelle in A-Flat, Op.43; Barcarolle in F-Sharp, Op.60; Rondo for Piano & Orch, Op.14, "Krakowiak"; Nocturne in F-Sharp, Op.15, #2.

8:00/WNCN—Artist's Image. **R. Strauss:** Don Quixote, Op.35; **Ravel:** Menuet antique.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 Singing Competition in Boca Raton, Florida.

WNCN—Saturday Night Opera. **Verdi:** Don Carlo (Freni, Gruberova, Carreras, Cappuccilli, Ghiaurov, Raimondi, Van Dam, Berlin Opera Chorus, Berlin Phil Orch/Karajan).

9:06/WQXR-AM/FM—The Cleveland Orchestra. Simon Rattle, conductor. With violinist Daniel Majeske, cellist Stephen Geber, oboist John Mack, bassoonist George Goslee. **Haydn:** Sinfonia Concertante in B-Flat, Op.84; **Shostakovich:** Sym #10 in e, Op.93.

9:30/WKCR—Callas Celebration. Stefan Zucker, host. **Rossini:** Armida.

Sun., March 3

9:04 a.m./WQXR-AM/FM—Wagner: Wotan's Farewell and Magic Fire Music from "Die Walkure"; **Schubert:** Qt #1; **Rameau:** Les Indes Galantes, Suite.

10:00 a.m./WNCN—Classic Guitar. **Vivaldi:** Cto for Guitar in A; **Carulli:** Cto for Guitar in A; **Haydn:** Cto for Guitar #4 in F.

WNYC—A birthday tribute to Chopin.

11:00 a.m./WNCN—Offenbach: Barbe-bleue: Ov; **Beethoven:** Qnt for Piano & Winds in E-Flat, Op.16; **Rachmaninoff:** Youth Sym (1891).

12:00/WNYC—Chamber Music Society of Lincoln Center. **Faure:** Elegie for Cello & Piano in c; **Haydn:** Trio for Flute, Cello & Piano in D; **Shostakovich:** Qnt for Piano & Strings, Op.57; **Prokofiev:** Sonata for Flute & Piano in D, Op.94.

1:00/WNCN—Chicago Symphony Orchestra. **Schoenberg:** Moses and Aaron (Langridge, Mazura, Haugland, Chicago Symphony Chorus, Members of the Glen Ellyn Children's Chorus/Solti).

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With pianist Daniel Barenboim. **Brahms:** Piano Cto #1 in d, Op.15; Piano Cto #2 in B-Flat, Op.83.

4:00/WNCN—Handel: Water Music: Suite #3 in G; **Mendelssohn:** Andante & Rondo Capriccioso in E, Op.14; **Mozart:** Cto for Violin #5 in A, "Turkish."

6:00/WNYC—Smithsonian String Quartet. **Haydn:** String Qt in d, Op.9, #4; **Mozart:** String Qt #17 in B-Flat.

7:00/WNCN—Anniversary Concert. Bedrich Smetana. Ma Vlast: From Bohemia's Meadows and Forests; Bartered Bride: Dance of the Comedians; Qt #1 in e, "From My Life."

7:04/WQXR-AM/FM—Zara Nelsova, cellist.

8:00/WNYC—Los Angeles Philharmonic. Michael Tilson Thomas, conductor. **Copland:** Variations for Orchestra; **Stravinsky:** Petrouchka; **Rachmaninoff:** Rhapsody on a Theme of Paganini.

8:05/WQXR-AM/FM—Delta Opera House. **Rimsky-Korsakov:** May Night.

10:00/WNYC—Villa Lobos: Modinha from Bachianas Brasileiras #1.

Mon., March 4

3:00/WNCN—Scriabin: Sonata for Piano #1 in F, Op.6; **Weber:** Hungarian Fantasy for Bassoon; **Saint-Saens:** Duettino, Op.11.

4:04/WQXR-AM/FM—Dvorak: In Nature's Realm, Op.91; **Schubert:** Two Scherzi; **Vivaldi:** Oboe Cto in C.

5:00/WNCN—Leclair: Sonata for 2 Saxophones in A-Flat; **J. A. Benda:** Cto for Harpsichord & Strings in G; **Liszt:** Mephisto Waltz #1.

6:00/WNCN—Alkan: Esquisses, from Op.63; **B. Marcello:** Sonata for Recorder & Continuo in C, Op.2, #9; **Ravel:** Introduction & Allegro. **Schubert:** Allegro in a, Op.144, "Lebenssturme."

7:00/WNYC—Castelnuovo-Tedesco: The Lark; **Rossini/Respighi:** La Boutique fantasque Suite; **Rossini:** Vocal Duets.

7:03/WQXR-AM/FM—Albeniz: Cordoba from Cantos de Espana; **Haydn:** Sym #26 in D; **Dvorak:** Prague Waltzes.

8:00/WNCN—Mozart: Cto for Flute & Harp in C; **Gretry:** Zemire et Azor: La Fauvette; **Mozart:** Divertimento in B-Flat.

WNYC—Debussy: Images for Orch; **Granados:** Piano Qnt in g.

8:05/WQXR-AM/FM—Bach: Suite #1 in C; **Respighi:** Church Windows (4 Symphonic Impressions).

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Pinchas Zukerman, violin and viola and Marc Neikrug, pianist. **Schubert:** Sonata for Violin & Piano in g; Sonata for Arpeggione & Piano in a; Fantasy in C.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Yoel Levi, conductor. **Mozart:** Sym #29 in A; **Bruckner:** Sym #3 in d.

Tues., March 5

3:00/WNCN—Mozart: Cto for Violin #4 in D; **Faure:** Berceuse, Op.16; **Casadesus:** Sonata for Piano #4, Op.56.

WNYC—Rosner: Sonata in C, Op.1; **Piston:** String Qt #1; **Hovhaness:** Magnificat.

4:04/WQXR-AM/FM—Mozart: Rondo in a; **Elgar:** Cockaigne Ov; **Saint-Saens:** Danse Macabre.

5:00/WNCN—Holst: Perfect Fool, Op.39: Ballet Suite; **Boccherini:** Qnt #60 in C, "Night Music of Madrid"; **Chopin:** Scherzo #1 in b, Op.20.

6:00/WNCN—C.P.E. Bach: Sonata for Flute Solo in a; **Tartini:** Cto for Flute in G; **Weber:** Oberon: Ov.

7:00/WNYC—Vaughan Williams: Songs of Travel; **Liszt:** Tasso; **Mozart:** Sym #29 in A.

7:03/WQXR-AM/FM—Loeillet: Flute Cto in D; **Kodaly:** Dances from Galanta; **Chabrier:** Espana.

8:00/WNCN—Alard String Quartet in recital, broadcast live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Haydn: Sym #63 in C; **Bach:** Cantata #80.

9:00/WNYC—St. Paul Chamber Orchestra. Pinchas Zukerman, conductor. **Schubert:** Piano Trio #2 in E-Flat, Op.100; Piano Qnt in A, Op.114, "Trout."

9:06/WQXR-AM/FM—Philadelphia Orchestra. William Smith, conductor. With pianist Lydia Artymiw. **Villa-Lobos:** Preludio from Bachianas Brasileiras #4; **Handel:** Cto Grosso in d, Op.3.

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION

Daytime, Feb. 27–Mar. 1 and Mar. 4–5

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
🅗 **HOME BOX OFFICE**
212-484-1100
🅝 **UPTOWN**
212-942-7200
🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
🅗 Wed/David Copperfield
Thu/The Grand Baby
Fri/Dot the Kangaroo
Mon/Misty

6:10
🅢 Wed/**Movie:** Crackers

6:30
❷ ❹ News
❺ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
🅗 Tue/A Dog of Flanders
🅢 Fri/Shinbone Alley

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Pink Panther
🅢 Mon/The Enchanted Journey
Tue/David Copperfield

7:30
❺ Fat Albert
⓫ Scooby Doo
🅗 Wed/Fraggle Rock
Thu/**Movie:** Metalstorm: The Destruction of Jared-Syn
Fri/Video Jukebox
Mon/**Movie:** Lone Wolf McQuade
🅢 Thu/**Movie:** Superman III

7:45
🅢 Wed/**Movie:** Somewhere in Time

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
🅗 Wed/**Movie:** The Buddy System
Fri/**Movie:** The One and Only
🅢 Fri/**Movie:** Tom Sawyer

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
🅗 Tue/**Movie:** Let's Spend the Night Together
🅢 Mon/A Talent for Murder
Tue/Space Raiders

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
🅗 Thu/Willie Nelson's Texas Bash
🅦 Wed/**Movie:** All the Right Moves
Thu/**Movie:** Tootsie
Fri/**Movie:** The Lonely Guy
Mon/**Movie:** Yentl
Tue/**Movie:** Still Smokin'

9:30
❷ Anything for Money
❺ Carol Burnett
❾ News
⓫ Laverne & Shirley
🅗 Mon/Coming Attractions
🅢 Wed/**Movie:** A Cold Wind in August

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Odd Couple
🅗 Wed/Finnegan Begin Again
Thu/**Movie:** C.H.O.M.P.S.
Fri/**Movie:** Splash
Mon/Finnegan Begin Again
Tue/**Movie:** Cracking Up
🅢 Thu/**Movie:** The Day They Robbed the Bank of England
Fri/Bridge to the Sun
Mon/Until They Sail
Tue/The Red Danube

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Comedy Take
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Bewitched
🅢 Wed/Shirley MacLaine
🅦 Wed/**Movie:** Yentl
Thu/**Movie:** To Be or Not to Be
Fri/**Movie:** Escape From New York
Tue/**Movie:** Tootsie

11:15
🅦 Mon/**Movie:** The Party

11:30
❹ Scrabble
❼ Family Feud
❾ I Dream of Jeannie
⓫ Best Talk in Town
🅗 Thu/**Movie:** Yentl
Tue/Not *Necessarily* the News
🅢 Thu/The Hasty Heart

12 **NOON**
❷ Body Language (except Tue)
Tue/Dr. Frank Field's Medical I.Q. Test
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
🅗 Wed/Video Jukebox
Fri/Kidco
Mon/**Movie:** The One and Only
Tue/**Movie:** The Buddy System
🅢 Fri/A Talent for Murder
Mon/**Movie:** Clash of the Titans
Tue/**Movie:** The Sting II

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Back Street (1961). Susan Hayward, John Gavin.
Thu/**Movie:** A Girl Named Tamiko (1963). Laurence Harvey, France Nuyen.
Fri/**Movie:** About Mrs. Leslie (1954). Shirley Booth, Robert Ryan.
Mon/**Movie:** Bunny Lake Is Missing (1965). Laurence Olivier, Carole Lynley.
Tue/**Movie:** Wanted: The Sundance Woman (1976). Katharine Ross.
🅗 Wed/So You Wanna Be a Star?

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Alive and Well
🅗 Wed/**Movie:** Tough Enough
🅢 Wed/**Movie:** Crackers
🅦 Thu/**Movie:** Still Smokin'
Fri/**Movie:** Puberty Blues
Mon/**Movie:** Exposed
Tue/**Movie:** Purple Haze

1:15
🅦 Wed/**Movie:** Bad Boys

1:30
❷ As the World Turns
🅗 Wed/**Movie:** Timerider
🅢 Fri/Twice-Told Tales

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
🅗 Thu/Coming Attractions
Fri/Finnegan Begin Again
Mon/**Movie:** Misty
Tue/**Movie:** Crackers
🅢 Mon/**Movie:** Tom Sawyer
Tue/Shirley MacLaine

2:05
🅢 Thu/**Movie:** Clash of the Titans

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough
⓫ Tom and Jerry
🅗 Thu/**Movie:** South Pacific
🅢 Wed/**Movie:** The Brass Ring

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
🅗 Wed/The Year of the Gentle Tiger
🅦 Thu/**Movie:** Tootsie
Fri/**Movie:** The Lonely Guy
Mon/**Movie:** Yentl
Tue/**Movie:** Still Smokin'

3:15
🅦 Wed/**Movie:** All the Right Moves

3:30
❺ Plastic Man
❾ Newlywed Game
⓫ Heathcliff
🅗 Mon/Coming Attractions
Tue/A Dog of Flanders

4:00
❷ Rockford Files (except Tue)
Tue/Body Language
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Wed/**Movie:** The Fish That Saved Pittsburgh (1979). Julius Erving, Jonathan Winters.
Thu/**Movie:** The Fortune Cookie (1966). Jack Lemmon, Walter Matthau.
Fri/**Movie:** John Goldfarb, Please Come Home (1964). Shirley MacLaine.
Mon/**Movie:** Big Jim McLain (1952). John Wayne.
Tue/**Movie:** Billy the Kid (1941). Robert Taylor.
⓫ Voltron
⓭ Sesame Street (cc)
🅗 Wed/Fraggle Rock
Fri/Dot the Kangaroo
Mon/Two of Hearts
🅢 Wed/The Young Landlords (cc)
Thu/Faerie Tale Theatre (cc)
Fri/Shinbone Alley
Mon/The Enchanted Journey
Tue/David Copperfield

4:30
❷ Tue/CBS Schoolbreak Special
❹ People's Court
❺ Brady Bunch
❼ New $100,000 Name That Tune
⓫ Happy Days
🅗 Wed/Braingames

5:00
❷ News (except Tue)
❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
🅗 Wed/**Movie:** The Buddy System
Thu/The Grand Baby
Mon/Puff the Magic Dragon
🅢 Thu/The Righteous Apples
🅦 Wed/**Movie:** Dusty
Thu/The Enchanted Journey
Fri/**Movie:** The Black Stallion Returns
Tue/**Movie:** The Adventures of Young Robin Hood

5:15
🅦 Mon/Bill Cosby, Himself

5:30
❷ Tue/News
⓭ 3-2-1 Contact (cc)
🅗 Fri/Fraggle Rock
Mon/**Movie:** Lone Wolf McQuade
Tue/**Movie:** Let's Spend the Night Together
🅢 Thu/**Movie:** Superman III
Fri/King of the Beasts
Mon/The Little Detective
Tue/Shinbone Alley

Evening, Feb. 27–Mar. 1 and Mar. 4–5

Wed., Feb. 27

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ European Journal
🅢 Shirley MacLaine

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
🅗 Day to Day Affairs
🅦 **Movie:** Yentl

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **NBA:** Knicks vs. Indiana Pacers
⓫ News
㉑ Long Island Report
㉛ Ski Week

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ PM Magazine
❼ Fall Guy (cc)
⓫ **Movie:** Alcatraz: The Whole Shocking Story (1980). Michael Beck, Telly Savalas. Part 2 (Part 1, Tue., Feb. 26, 8 p.m.).
⓭ Survival Special—The Last Roundup of the Elephants
㉑ All Creatures Great and Small
㉛ Eye on Dance
🅗 Finnegan Begin Again
🅝 **Movie:** Erendira
🅢 **Movie:** Somewhere in Time

8:30
❷ E/R
❺ Rituals

㉛ Looking East

9:00
❷ **Movie: Still of the Night** (1982). Roy Scheider, Meryl Streep.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ My Heart, Your Heart
㉑ Not the Nine O'Clock News
㉛ Piano Players Rarely Ever Play Together

9:30
❹ Sara
❾ **NHL:** Islanders vs. Calgary Flames
㉑ Butterflies
🅦 **Movie: Love and Death**

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
⓭ Innovation Special
㉑ The Bounder
㉛ Videoville
🅗 **Movie: The Lonely Guy**
🅝 **Movie: Sweet Hours**
🅢 Percy

10:30
⓫ News
㉑ Only When I Laugh

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
🅦 **Movie: Lipps and McCain**

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
⓫ Honeymooners
㉑ Latenight America
🅗 **Movie: D.C. Cab**

11:45
🅢 **Movie: Lassiter**

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Austin City Limits
🅝 Dutchman

12:30
❷ **Movie: The Passage** (1979). Anthony Quinn, James Mason. Basque shepherd attempts to save a famous scientist in Nazi-*occupied France.*
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ News
🅦 **Movie: Bad Boys**

1:00
❼ **Movie:** *The Plainsman* (1968). Don Murray, Abby Dalton. Wild Bill Hickock, Buffalo Bill Cody, and Calamity Jane are out to get the men selling guns to the Indians.
❾ The Saint
⓫ One Step Beyond
🅝 Paul Robeson: A Tribute to an Artist

1:20
🅗 **Movie: Bad Boys**

1:30
❹ News
❺ Hogan's Heroes
⓫ News
🅢 **Movie: Dracula**

2:00
❷ News
❹ Sally Jesse Raphael
❺ **Movie: Hell in the Pacific** (1969). Lee Marvin, Toshiro Mifune. An American and a Japanese, stranded on a Pacific island, stalk each *other, but finally join* forces to escape, only to have a falling out.
❾ Joe Franklin
⓫ **Movie: Blondie's Holiday** (1947). Penny Singleton, Arthur Lake.

2:30
❹ Candid Camera
🅦 **Movie: All the Right Moves**

3:00
❹ Treasure Hunt
❾ **Movie: The Lost Man** (1969). *Robert Arthur* Alan, Sidney Poitier.

3:20
🅢 Shirley MacLaine

3:25
🅗 **Movie: Timerider**

3:30
❹ Here's Lucy
⓫ F Troop

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:04
❺ Surgsat

4:10
🅗 **Movie: C.H.O.M.P.S.**

4:30
❹ Here's Lucy
⓫ Biography: Fidel Castro

4:34
❺ Anesthsat

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅗 Day to Day Affairs

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 The Young Landlords (cc)

Thu., Feb. 28

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Barbara's World of Horses and Ponies
㉛ Why in the World

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment
🅗 **Movie: Metalstorm: The Destruction of Jared-Syn**

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
🅦 **Movie: A Night in Casablanca**

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ This Old House

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ PM Magazine
❼ **Movie: Neighbors** (1981). John Belushi, Dan Aykroyd.
❾ News
⓫ **Movie: Three Days of the Condor** (1975). Robert Redford, Faye Dunaway. CIA researcher, hunted by both sides, hides out in Brooklyn. Great fun. Watch for the postman's shoes.
⓭ New York's Master Chefs
㉑ Austin City Limits
㉛ Riding for America
🅗 **Movie: C.H.O.M.P.S.**
🅝 **Movie: Le Bal**
🅢 The Hasty Heart

8:30
❹ Family Ties
❺ Rituals
❾ Sale of the Century
⓭ Innovation
🅦 **Movie: To Be or Not to Be**

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❾ **Movie: Joe** (1970). Peter Boyle, Dennis Patrick. A loud-mouthed bigot helps a conservative father find his daughter, who is now living in a hippie commune.
⓭ **Mystery!:** The Case of the Middle-Aged Wife
㉑ Country Express
㉛ Smithsonian World: A Desk in the Jungle

9:30
❹ Night Court
㉑ This Old House
🅗 Coming Attractions

10:00
❷ Knots Landing
❹ Hill Street Blues
❼ 20/20 (cc)
⓭ Intercom
㉑ Frontline (cc)
㉛ Tony Brown's Journal
🅗 **Movie: Betrayal**
🅝 **Movie: Watership Down**

10:30
⓫ News
㉛ American Black Forum
🅢 Best of Bizarre 63 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
🅢 **Movie: Cujo**
🅦 **Movie: Touch Me in the Morning**

11:30
❷ **Movie: Night Heat**
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ *Latenight America*

11:40
🅗 **Movie: Yentl**

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Racing From Roosevelt
⓫ Star Trek
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
🅝 **Movie: Shoot the Piano Player**

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ Jackie Gleason
🅦 **Movie: Still Smokin'**

12:35
❷ **Movie: Cry Rape** (1973). Andrea Marcovicci.
🅢 **Movie: Clash of the Titans**

1:00
❼ **Movie: Tanganyika** (1954). Van Heflin, Ruth Roman. Heart of darkness.
❾ The Saint
⓫ One Step Beyond

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:55
🅗 Willie Nelson's Texas Bash

2:00
❷ News
❹ Sally Jesse Raphael
❺ **Movie: March or Die** (1977). Gene Hackman, Terence Hill. Embittered foreign legionnaire leads an archeological expedition to Morocco.
❾ Joe Franklin
⓫ **Movie: Blondie Knows Best** (1947).
🅦 **Movie: Tootsie**

2:30
❹ Candid Camera

2:40
🅢 Circle of Power

2:55
🅗 **Movie: South Pacific**

3:00
❹ Treasure Hunt
❾ **Movie: Counterpoint** (1968). Charlton Heston, Maximilian Schell. An American conductor and his orchestra try to outwit the Nazis.

3:30
❹ Here's Lucy
⓫ F Troop

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:20
🅢 Franken and Davis at Stockton State

4:30
❹ Here's Lucy
⓫ Biography: Pope Pius XII

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:20
🅢 Faerie Tale Theatre

5:30
❹ Twenty-Minute Workout
❼ *Morning Stretch*
❾ Joe Franklin
⓫ News
🅗 Coming Attractions

Fri., Mar. 1

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
🅗 **Movie: The One and Only**
🅢 **Movie: The Adventures of Marco Polo**

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Moneymakers IV
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ *Dallas*
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
🅦 **Movie: Escape From New York**

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ The Earth Explored

8:00
❷ **Movie: Wizard of Oz** (1939). Judy Garland, Ray Bolger, Jack Haley, Bert Lahr. Magic.
❹ **TV Movie: Time Bomb**
❺ PM Magazine
❼ Benson (cc)
❾ News
⓫ **Special:** Solid Gold Countdown '84
⓭ Washington Week in Review
㉑ Nature
㉛ Masterpiece Theatre: The Jewel in the Crown
🅗 **Movie: Splash**
🅝 **Movie: The Dresser**
🅢 **Movie: Death Wish II**

8:30
❺ Rituals
❼ Webster (cc)
❾ **NBA:** Knicks vs. Chicago Bulls
⓭ Wall $treet Week

9:00
❷ Dallas
❹ V
❺ Merv Griffin
❼ Street Hawk (cc)
⓭ Great Performances—Koyaanisqatsi. Film that brings background elements—landscapes and cityscapes—into the foreground. Score by Philip Glass; simulcast on WNYC-FM.
㉑ **Movie: The Son of Monte Cristo** (1940). Louis Hayward, George Sanders. Sanders plays a dreadful man.
㉛ Six O'Clock and All's Well
🅦 **Movie: A Night in Heaven**

10:00
❷ Dallas
❹ Miami Vice
❺ ⓫ News
❼ Matt Houston (cc)
㉛ May I Rise: Maya Angelou
🅗 Finnegan Begin Again
🅝 **Movie: Britannia Hospital**
🅢 **Movie: Private School**

10:30
⓫ News
⓭ Fonesca: In Search of Coyote

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ *Odd Couple*
⓭ **Movie: Swept Away** (1975). Giancarlo Giannini, Mariangela Melato. Sailor and noblewoman are stranded on an island. Directed by Lina Wertmüller.
㉑ Nightly Business Report
🅦 **Movie: Lady of Lust**

11:30
❷ **Movie: The Trial of Billy Jack** (1974). Tom Laughlin, Delores Taylor.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 **Movie: The Hunger**

12 **MIDNIGHT**
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
🅗 **Movie: Doctor Detroit**
🅝 **Movie: Demons in the Garden**

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
🅦 **Movie: Nathalie**

1:00
❾ The Saint
⓫ One Step Beyond

1:15
🅢 The Last Fight

1:30
❺ America's Top Ten
⓫ *News*

1:35
🅗 **Movie: Escape From New York**

1:45
❷ The Great Record Album Collection

2:00
❹ News
❺ **Movie: Castle on the Hudson** (1940). John Garfield, Ann Sheridan.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold
🅦 **Movie: Puberty Blues**

2:15
❷ **Movie: Pete 'n' Tillie** (1972). Walter Matthau, Carol Burnett.

2:30
❹ Sally Jesse Raphael
❼ **Movie: Westworld** (1973). Yul Brynner, Richard Benjamin. Brynner as a berserk robot.

3:00
❹ Candid Camera
❾ **Movie: Unguarded Moment** (1956). Esther Williams, John Saxon.
⓫ TBA
🅢 **Movie: Death Wish II**

3:20
🅗 Video Jukebox

3:29
❺ **Movie: Mouse on the Moon** (1963). Margaret Rutherford, Terry-Thomas.

3:30
❹ Music City USA
⓫ TBA
🅦 **Movie: The Lonely Guy**

3:50
🅗 **Movie: Splash**

4:00
❹ Hit City
⓫ Abbott and Costello

4:16
❷ Newsmakers

4:30
❹ Treasure Hunt
⓫ Biography

4:45
Ⓢ **Movie: Tom Sawyer**

4:46
❷ **Movie: Loaded Guns** (1975). Ursula Andress.

5:00
❹ Here's Lucy
❾ News
⓫ Insight

5:30
❹ Here's Lucy
❾ **Movie: Canyon Passage** (1946). Dana Andrews, Lloyd Bridges.
⓫ News

Mon., Mar. 4

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ House for All Seasons
㉛ All About TV

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment
Ⓢ The Alphabet Murders

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College
Ⓦ **Movie: The Party**

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Cityscope
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ **Special: American Caesar**
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Special: Solid Gold Countdown '84**
⓭ Wonderworks (cc)
㉑ Politics of Love
㉛ Discover: The World of Science
Ⓗ **Movie: An Unmarried Woman**
Ⓝ **Movie: Rear Window**
Ⓢ A Talent for Murder

8:30
❾ Sale of the Century

9:00
❷ Kate & Allie
❹ **Movie: Romance on the Orient Express.** Cheryl Ladd, Sir John Gielgud.
❼ **Movie: Kicks.** Anthony Geary, Shelley Hack.
❾ **Movie: I Died a Thousand Times** (1955). Jack Palance, Shelley Winters. Palance does his maniac bit as gangster Roy Earle.
⓭ American Playhouse: The Ghost Writer. Based on a novel by Philip Roth.
㉑ Rodgers and Hammerstein: The Sound of American Music
㉛ P-O-V
Ⓦ **Movie: All the Right Moves**

9:30
❷ Newhart
㉛ News Views
Ⓢ **Movie: Clash of the Titans**

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉛ Hands That Picked Cotton
Ⓗ **Movie: Jinxed**
Ⓝ **Movie: Shoot the Piano Player**

10:30
⓫ News
⓭ Josef Gingold: A Musical Life

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓦ **Movie: Lipps and McCain**

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓢ **Movie: Au Pair Girls**

11:45
Ⓗ Finnegan Begin Again

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Mystery!: The Case of the Middle-Aged Wife
Ⓝ **Movie: Woman in the Dunes**

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
Ⓦ **Movie: Exposed**

12:40
❷ McMillan and Wife

1:00
❼ **Movie: Asylum** (1972). Peter Cushing, Britt Ekland.
❾ The Saint
⓫ One Step Beyond
Ⓢ A Talent for Murder

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:40
Ⓗ Coming Attractions

2:00
❷ News
❹ Sally Jesse Raphael
❺ Get Smart
❾ Joe Franklin
⓫ **Movie: The Next Victim** (1975). Carroll Baker.

2:10
Ⓗ **Movie: Fort Apache, the Bronx**

2:15
Ⓦ **Movie: Yentl**

2:30
❹ Candid Camera
❺ Best of Midday

2:35
Ⓢ **Movie: Clash of the Titans**

3:00
❹ Treasure Hunt
❾ **Movie: Woman in Hiding** (1949). Ida Lupino, Howard Duff.

3:30
❹ Here's Lucy
❺ Off the Set
⓫ F Troop

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:20
Ⓗ **Movie: Lone Wolf McQuade**

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ The Little Detective

Tue., Mar. 5

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ New York's Master Chefs
㉛ International Edition

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓗ Life on Earth: Building Bodies
Ⓢ John Barbour's World

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **NHL: Devils vs. Washington Capitols**
⓫ News
㉑ Long Island Report
㉛ Colorsounds
Ⓦ **NHL: Islanders vs. Philadelphia Flyers**

8:00
❷ Jeffersons
❹ A-Team
❺ PM Magazine
❼ Three's a Crowd (cc)
⓫ **Movie: Where the Ladies Go** (1980). Earl Holliman, Karen Black.
⓭ Nova (cc)
㉑ **Movie: Woodstock** (1970). Terrific sixties anthem, starring Hendrix, CSN&Y, and a quarter-million people. Watch for Santana's young drummer.
㉛ The Living Planet: A Portrait of the Earth
Ⓗ **Movie: Splash**
Ⓝ Dutchman
Ⓢ Space Raiders

8:30
❺ Rituals
❼ Who's the Boss? (cc)

9:00
❷ **Special: Kids Don't Tell**
❹ Riptide
❺ Merv Griffin
❼ MacGruder and Loud (cc)
⓭ Frontline (cc)
㉛ Cities Are for Kids Too
Ⓝ Paul Robeson: A Tribute to an Artist

9:30
㉛ And Still I Rise: Maya Angelou
Ⓢ **Movie: The Sting II**

10:00
❹ Remington Steele
❺ ❾ ⓫ News
❼ Moonlighting
⓭ Disappearing World
㉛ Creativity With Bill Moyers
Ⓗ Maximum Security
Ⓝ **Movie: Demons in the Garden**
Ⓦ **Movie: Experience Preferred . . . but Not Essential**

10:30
❾ Lorne Greene's Wilderness
⓫ News
Ⓗ Not *Necessarily* the News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓗ **Movie: Purple Hearts**

11:30
❷ The Fall Guy
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓢ **Movie: Shirley MacLaine**
Ⓦ **Movie: Aphrodite**

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Jazz Tonight: The Arranger Sessions With Billy Taylor
Ⓝ **Movie: Dona Flor and Her Two Husbands**

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:40
❷ Columbo

12:45
Ⓦ **Movie: Purple Haze**

1:00
❼ **Movie: The Man From the Alamo** (1953). Glenn Ford, Julie Adams.
❾ The Saint
⓫ One Step Beyond
Ⓗ **Movie: Betrayal**

1:15
Ⓢ Circle of Power

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jesse Raphael
❺ **Movie: The Last Reunion** (1978). Cameron Mitchell, Leo Fong.
❾ Joe Franklin
⓫ **Movie: Not Guilty** (1974). Christopher George, Richard Todd.

2:30
❹ Candid Camera
Ⓦ **Movie: Still Smokin'**

2:40
Ⓗ **Movie: Doctor Detroit**

3:00
❹ Treasure Hunt
❾ **Movie: Fanny by Gaslight** (1944). James Mason, Phyllis Calvert.
Ⓢ John Barbour's World

3:30
❹ Here's Lucy
⓫ F Troop

4:00
❹ Here's Lucy
❺ Cmesat
⓫ Abbott and Costello
Ⓢ Shinbone Alley

4:15
Ⓗ **Movie: D.C. Cab**

4:30
❹ Here's Lucy
❺ Cmesat
⓫ Biography: Winston Churchill

5:00
❹ Here's Lucy
❾ News

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
Ⓢ Shirley MacLaine

Weekend, Mar. 2–3

Sat. Mar. 2

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
Ⓗ David Copperfield

6:30
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
Ⓢ The Amazing Mr. Blunden

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
⓫ Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
⓫ Jackson Five
⓭ MacNeil/Lehrer NewsHour
Ⓗ **Movie: The Buddy System**

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ In Celebration of Black Culture
⓫ Hee Haw
⓭ Wall $treet Week
Ⓢ A Song Is Born

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ Congress, We the People (cc)

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Congress, We the People (cc)
Ⓗ Coming Attractions

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓗ **Movie: Let's Spend the Night Together**

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries
Ⓢ Come and Get It

11:00
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
Ⓦ **Movie: P'Tang, Yang, Kipperbang**

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind
Ⓗ **Movie: The Brink's Job**

12 **NOON**
❷ **College Basketball:** Louisville vs. Memphis
❹ Spiderman and His

Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ **Big East Basketball:** Providence College vs. St. John's
⓭ Frontline
㉑ *Gourmet Cooking*

12:30
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
㉑ A Wok Thru China
Ⓢ **Movie:** Unfaithfully Yours

1:00
❹ **College Basketball:** North Carolina vs. Duke
❺ Fame
❾ **Movie:** Seven (1979). William Smith, Guich Koock.
⓭ The New Literacy
㉑ New York's Master Chefs
Ⓦ **Movie:** Fire and Ice

1:30
❼ Greatest Sports Legends—Walt Frazier
㉑ Square Foot Gardening
Ⓗ Not *Necessarily* the News

2:00
❷ **College Basketball:** Villanova vs. Pittsburgh
❺ Starsky and Hutch
❼ World Cup Skiing. From Vail, Colorado.
⓫ White Shadow
⓭ On the Money (cc)
Ⓗ **Movie:** Cracking Up

2:15
㉑ Gourmet Cooking

2:30
⓭ New York's Master Chefs
Ⓢ The Amazing Mr. Blunden

2:45
㉑ A Wok Thru China

3:00
❹ **College Basketball:** Kentucky vs. LSU
❺ **Movie:** Breaker! Breaker! (1977). Chuck Norris, George Murdock.
❼ Pro Bowlers Tour
❾ **Movie:** Steel Cowboy (1978). James Brolin, Rip Torn. Independent trucker hauls rustled cattle in a last-ditch effort to save his business, marriage, and sanity.
⓫ Chips
⓭ My Heart, Your Heart
Ⓦ **Movie:** Electra Glide in Blue

3:25
㉑ New York's Master Chefs

3:30
Ⓗ **Movie:** Somewhere in Time

4:00
❷ Sports Saturday: Boxing; American Cup Gymnastics (preliminaries), featuring Mary Lou Retton competing against an international cast, including the Soviets.
⓫ Star Trek
⓭ American Playhouse
㉑ This Old House (cc)

4:30
❼ Wide World of Sports
㉑ Motorweek
Ⓢ Shirley MacLaine

5:00
❹ Golf: Honda Classic
❺ Mission: Impossible
❾ Top 40 Videos
⓫ Love Boat
㉑ Great Performances: Alice in Wonderland
Ⓦ **Movie:** My Cousin Rachel

5:30
Ⓗ **Movie:** The Buddy System

6:00
❷ Channel 2 the People
❹ ❼ News
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin' on the Hits
⓭ Nature (cc)

6:30
❷ ❹ ❼ News
⓫ Dance Fever
Ⓢ Space Raiders

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Closeup
⓫ Jeffersons
⓭ Family Classics: Little Women
㉑ Inside Albany
㉛ Washington Week in Review
Ⓦ **Movie:** Superman III

7:30
❷ Morry's Stories
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ House Calls
⓫ *At the Movies*
⓭ Wild America (cc)
㉑ Wall $treet Week
㉛ European Journal
Ⓗ Coming Attractions

8:00
❷ Otherworld
❹ *Diff'rent Strokes*
❺ **Movie:** The Fighting Sullivans (1944). Thomas Mitchell, Anne Baxter.
❼ T. J. Hooker (cc)
❾ **NHL:** Rangers vs. Pittsburgh Penguins
⓫ **Movie:** Class of '44 (1973). Gary Grimes, Jerry Houser. Sequel to *Summer of '42.*
⓭ Nature of Things (cc)
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
Ⓗ **Movie:** Purple Hearts
Ⓝ **Movie:** *One Potato,* Two Potato
Ⓢ **Movie:** Unfaithfully Yours

8:30
❹ Double Trouble

9:00
❷ Airwolf
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Film on Film: The Marx Brothers in a Nutshell
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Agatha Christie Mysteries II
Ⓦ **Movie:** Angel

9:30
❹ It's Your Move

10:00
❷ Cover Up
❹ Berrenger's
❺ ⓫ News
❼ Finder of Lost Loves
⓭ Sneak Previews
㉑ Jewish Mother
㉛ German Pro Soccer
Ⓗ Not *Necessarily* the News
Ⓝ **Movie:** Magical Mystery Tour
Ⓢ **Movie:** Now and Forever

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** The Road to Zanzibar (1941). Bob Hope, Bing Crosby, *Dorothy Lamour.*
Ⓗ The Hitchhiker

11:00
❷ ❹ ❼ News
❺ **Movie:** The Day of the Jackal (1973). Edward Fox, Terence Alexander. An *assassin is hired to kill* Charles de Gaulle.
❾ Burns and Allen
⓫ Tales From the Darkside
㉑ The West Bank: Whose Promised Land?
Ⓗ **Movie:** Cujo
Ⓝ **Movie:** Edith and Marcel
Ⓦ **Movie:** California Valley Girls

11:30
❹ Saturday Night Live
❼ World News Tonight—Weekend Report (cc)
❾ Racing From Roosevelt
⓫ Honeymooners

11:45
❷ Sports People
❼ **Movie:** San Francisco International (1970). Pernell Roberts, Van Johnson. A pilot's wife is held hostage in a plot to steal money from a cargo plane.
Ⓢ Percy

12 MIDNIGHT
❷ **Movie:** Killdozer (1974). Clint Walker, James Wainwright. A construction crew becomes the target of a murderous earth-moving machine that has uncovered a strange meteorite.
❾ WWF All-Star Wrestling
⓫ Lifestyles of the Rich and Famous

12:15
Ⓦ **Movie:** Nana

12:35
Ⓗ **Movie:** The Brink's Job

1:00
❹ Eischeid
❾ **Movie:** Kiss of the Tarantula (1972). Eric Mason, Suzanne Ling. Unstable teenager uses pet tarantula against her *stepmother.*
⓫ At the Movies

1:30
⓫ News
Ⓢ Shirley MacLaine

1:38
❷ Music Magazine

1:45
❼ **Movie:** Devil's 8 (1969). Christopher George, Fabian.
Ⓦ **Movie:** P'Tang, Yang, Kipperbang

1:50
❺ **Movie:** The Sins of Rachel Cade (1961). Angie Dickinson, Peter Finch. Missionary has trouble keeping the natives' respect after committing an "indiscretion."

2:00
❹ Rock-n-America
⓫ **Movie:** Brief Encounter (1946). Trevor Howard, Celia Johnson. Beautifully handled adult romance, written by Noel Coward and directed by David Lean. Much better than Streep/De Niro update.

2:08
❷ **Movie:** Pine Canyon Is Burning (1977). Kent McCord, Diana Muldaur. A widowed captain in the fire department transfers to a one-man rescue station in order to stay in the field but still be home at *night* with his *two* children.

2:25
Ⓗ **Movie:** Let's Spend the Night Together

3:00
❹ Gavin/Lott
❾ **Movie:** This Earth Is Mine (1959). Rock Hudson, Jean Simmons. Sounds like a Dallas warm-up.

3:15
Ⓢ Space Raiders
Ⓦ **Movie:** A Message to Garcia

3:30
❹ **Movie:** Topper Returns (1941). Joan Blondell, Roland Young.

3:37
❷ **Movie:** Nowhere to Hide (1977). Lee Van Cleef, Tony Musante. A streetwise U.S. marshal is assigned the task of protecting a former syndicate hit man who is testifying against his ex-boss.

4:00
⓫ Abbott and Costello
Ⓗ **Movie:** The Buddy System

4:30
⓫ Biography: David Ben Gurion

4:45
Ⓢ A Song Is Born

5:00
❾ News
⓫ Life of Riley

5:06
❷ **Movie:** Shark Kill (1976). Richard Uniguez, Phillip Clark.

5:30
❾ Straight Talk
⓫ News

5:50
❺ Time for Timothy

Sun., Mar. 3

6:00
⓫ Wall Street Journal Report
Ⓗ **Movie:** Sounder

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
Ⓢ Somewhere Tomorrow

SOLUTIONS TO LAST WEEK'S PUZZLES

■	M	A	K	E	S	A	D	V	A	N	C	E	S	■
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TELEVISION

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Point of View
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price
Ⓗ **Movie: Hanover Street**

8:30
❷ For Our Times
❹ Here's Lucy
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
Ⓢ King of the Beasts

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie: Kirkwood** Haunting/Wolfpack
❼ Tiempo
❾ Oral Roberts
⓫ **Special:** Know Your Heritage
⓭ Sesame Street (cc)
Ⓢ Fatty Finn

9:30
❹ Positively Black
❼ Wildlife Adventure
❾ Point of View

10:00
❹ Essence
❼ Video Game
❾ Sunday Mass
⓫ The Transformers
⓭ Voyage of the Mimi (cc)
Ⓗ **Movie: Crackers**

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Little Women
Ⓢ **Movie: Splash**

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie: Tarzan and the** Huntress (1947). Johnny Weissmuller, Brenda Joyce.
❾ Make Peace With Nature
⓫ **Movie: Abbott and** Costello in Society (1944).
⓭ Wonderworks (cc)
Ⓦ **Movie: Somewhere in** Time

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
Ⓗ Fraggle Rock

12 **NOON**
❷ **College Basketball:** Washington vs. Notre Dame
❹ News 4orum
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
Ⓗ Life on Earth: Building Bodies

12:30
❹ Meet the Press
❺ **Movie: Legend of** Champions (1983). Stuart Damon, Alexandra Bastedo.
❼ Sportsbeat
⓫ **Movie: Kung Fu** (1971). David Carradine, Barry Sullivan. Martial arts and mysticism in the Old West.
⓭ Inside Albany
㉑ **Movie: Between Men** (1935). Johnny Mack Brown, Beth Marion.
Ⓢ The Paper Chase

1:00
❹ **College Basketball:** Syracuse vs. Georgetown
❼ Like It Is
❾ **Movie: Terror Among** Us (1981). Don Meredith, Sarah Purcell.
⓭ Great Decisions '85
Ⓗ **Movie: Max Dugan** Returns
Ⓦ **Movie: Metalstorm: The** Destruction of Jared-Syn

1:30
❼ World Cup Skiing. From Vail, Colorado.
⓭ Agronsky & Co.
Ⓢ Rich, Young and Pretty

2:00
❷ **College Basketball:** Oklahoma vs. Georgia Tech
⓫ **Movie:** Seconds (1966). Rock Hudson, John Randolph. Wonderfully creepy yarn about a middle-aged banker who gets a second chance at youth.
⓭ New Tech Times
㉑ **Long Island High School Basketball:** Nassau County Quarterfinals (taped on Feb. 23)

2:30
❺ **Movie: Boys' Night Out** (1962). James Garner, Kim Novak.
❼ **USFL Football: TBA**
⓭ Innovation

3:00
❹ **Golf:** Honda Classic
❾ **Movie: Detour to** Terror. O. J. Simpson, Anne Francis.
⓭ Tax Break '85
Ⓗ Video Jukebox
Ⓦ **Movie: Two of a Kind**

3:30
Ⓗ **Movie: Hanover Street**
Ⓢ Garry Shandling Alone in Las Vegas

4:00
❷ CBS Sports Sunday: American Cup Gymnastics (finals). See CBS Sports Saturday, Mar. 2, 4 p.m.
⓫ **Movie: The Other Side** of Midnight (1977). John Beck, Marie-France Pisier.
㉑ Nature of Things

4:30
Ⓢ **Movie: Romantic** Comedy

5:00
❹ Sportsworld
❺ Fame
❾ Black Sheep Squadron
⓭ Fonseca: In Search of Coyote
㉑ Undersea World of Jacques Cousteau
Ⓦ Peter and the Wolf

5:30
⓭ Great Performances—Koyaanisqatsi. See Fri., Mar. 1, 9 p.m.
Ⓗ **Movie: Sounder**

6:00
❷ ❹ ❼ News
❺ **Special:** American Caesar. Five-hour biography of Douglas MacArthur, with his words spoken by writer/director/actor John Huston. Part 1 (Part 2 on Mon., Mar. 4, 8 p.m.).
❾ World at War
㉑ Kingdom of the Dolphins

6:30
❷ ❹ ❼ News
Ⓢ **Movie:** Somewhere Tomorrow

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not
❾ Switch
⓫ Solid Gold
⓭ Living Planet: A Portrait of the Earth (cc)
㉑ Home Free: Return of the Bald Eagle
Ⓦ **Movie: Manhattan**

7:30
❹ Punky Brewster
㉑ Ask Congress
Ⓗ Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❼ Rodney Dangerfield Exposed
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: The Case of the Middle-Aged Wife
㉛ Tax Break '85
Ⓗ **Movie:** Unfaithfully Yours
Ⓝ **Movie:** Xica
Ⓢ **Movie:** Splash

9:00
❷ Crazy Like a Fox
❹ **TV Movie:** Secret Weapons. Linda Hamilton, Sally Kellerman.
❺ Star Search '85
❼ **TV Movie:** Moonlighting. Cybill Shepherd, Bruce Willis.
❾ Hispanic Horizons
⓫ **Special:** Conversation With Archbishop O'Connor
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
㉑ **Movie: The Gracie** Allen Murder Case (1935). Gracie Allen, Warren William.
Ⓦ **Movie: Tender Mercies**

9:30
❾ 9 on New Jersey

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World
㉛ The Republic by Richard Bales: An Inaugural Celebration
Ⓗ **Movie: Max Dugan** Returns
Ⓝ **Movie:** Erendira
Ⓢ Garry Shandling Alone in Las Vegas

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Currents
㉑ Ask Congress

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ The World Tomorrow
⓫ Odd Couple
⓭ Monty Python's Flying Circus
㉑ Butterflies
Ⓢ **Movie: Dracula**
Ⓦ **Movie: Country** Comfort

11:15
❷ News

11:30
❺ David Susskind
❼ World News Tonight—Weekend Report (cc)
❾ It Is Written
⓫ Honeymooners
⓭ Fawlty Towers

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special
Ⓗ **Movie: The Lonely Guy**

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie: Along Came a** Spider (1969). Ed Nelson, Suzanne Pleshette.
❾ Jimmy Swaggart
⓫ Star Trek
Ⓝ **Movie: Sweet Hours**

12:30
❹ Greatest American Hero
Ⓦ **Movie: Down** Argentine Way

1:00
❷ Barnaby Jones
❾ **Movie: The Wrong Box** (1966). John Mills, Ralph Richardson.
⓫ Tales From the Darkside
Ⓢ **Movie: Romantic** Comedy

1:20
Ⓗ **Movie: Bad Boys**

1:30
❹ America's Choice
❼ **Movie: Foreign** Correspondent (1940). Joel McCrea, Laraine Day. Hitch sets his innocent man in the middle of a spy ring.
⓫ News

2:00
⓫ Wall Street Journal Report
Ⓦ **Movie: Somewhere in** Time

2:30
❹ Visiones
⓫ **Movie: The Horse's** Mouth (1958). Alec Guinness, Kay Walsh. Funny portrait of the artist as an old dog.

2:45
Ⓢ The Paper Chase

3:00
❹ First Estate
❾ **Movie: A Woman's** Vengeance (1947). Charles Boyer, Ann Blyth.

3:25
Ⓗ Video Jukebox

3:45
Ⓢ Garry Shandling Alone in Las Vegas

4:00
Ⓗ **Movie: Unfaithfully** Yours

4:30
⓫ Biography: Werner Von Braun

4:45
Ⓢ Fatty Finn

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/28, Rick Stone Quartet with Marc Bernstein, Kim Clarke, and Craig Haynes. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 2/26-3/3, Phil Woods Qunitet. 3/5-10, Tommy Flanagan Trio with guest Zoot Sims. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 2/25-3/2, Mike Abene with Michael Moore. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 2/25, Novella Nelson & Warren Smith. 2/26, Laini Cooke with Marvin Horne and Chris White. 2/27, Ted Nash & Bill Washer. 2/28-3/2, Carter Jefferson. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-*midnight.* AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz-pianist Joe Wylie plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/2, The Matt Glaser, Kenny Kosek Show. 3/9, The Chicken Chokers. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 3/3, Widespread Jazz Orchestra. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/25,3/4, Les Paul Trio. 2/26,27, Marion Cowings, Kim Shaw & Orchestra. 2/28-3/3, Kenny Rankin. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/25, Sonny Ochs. 2/26, Johnathan Edwards. 2/27, The Legendary Stardust Cowboy. 2/28, Showcase. 3/2, Jane Brucker. 3/3, Jeff Gold; Martin Leahy. 3/4, Poez. 3/5, Suzanne Vega; Frank Christian. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/25, Mark Thompson & Cecil McBee. 2/26-28, Hilton Ruiz. 3/1,2, Roger Kellaway. 3/3,4, Fred Hopkins with Haruko Nara. 3/5-7, Danny Mixon with Lisle Atkinson. **Upstairs:** 2/28 at 8:30, Bessye Scott & Ben Carter followed by Peter Samelson at 10:30. 3/1 at 8, Hilly, Lili and Lulu followed by the Gail Boggs Show with Brenda Madison at 10. 3/2 at 8, High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. 2/25, 10-3, pianist Don Friedman. Tues. 10-3, Chuck Wayne Trio. 2/27-3/3, Kitt Moran with Mike Moran and John Arbo. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Tues.-Sat., 4-7:30, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Betzaguy on bass. Sun., 4-9, Mon., 7:30-12:30 a.m., The Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric dining room. Revolutionary entertainment with dual synthesizers and vocals featuring Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 2/25,3/4, John Hicks' Big Band. 2/26-3/3, Cedar Walton, Ron Carter, and Billy Higgins. 3/5-10, Paul Bley Group. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. *Offbeats,* starring Arthur Siegel, Tony Lang, and Miriam Fond, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-*midnight,* Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Tues.-Thurs., The Eddie Davis Trio keeps the Red Blazer tradition alive. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/28, Ronnie Laws. 3/1, John Hiatt. 3/2, Tommy Shaw. 3/7, Rhys Chatham's Band. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 2/25, Delmar Brown with Kenwood Dennard, Alex Blacke, Earl Stewart. 2/26, Kenwood Dennard; Anthony Jackson; John Scofield. 2/27,28, Steve Slagle, Mike Stern, Victor Lewis, Jeff Andrews. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/27, Major Baby. 2/28, The Mission. 3/1, City Beat; Zero-Zero; The Pink. 3/2, Squeaky Clean. 3/6, Funkie Wallies. 3/7, Das Damen. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 2/25,3/4, Gil Evans' Orchestra. 2/26-3/3, Nat Adderley Quintet. 3/5-10, New York Jazz Quartet with Frank Wess, Sir Roland Hanna, George Mraz, Billy Hart. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 2/26-3/2, singer Joyce Bryant, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 2/25, Loup Gurou. 3/1,2, Paul Butterfield Blues Band. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/25, Ray Barretto and his orchestra, Chico Mendoza and his 23 Piece Dream Band, with jazz soloist Patato. 3/4, Hector LaVoe with Conjunto Classico and guest soloist Sonny Fortune. **Terrace:** 2/26-3/3, Nina Sheldon and Steve La Spina. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 2/26-3/3, Arthur Blythe Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/25, The Better Half with Karen Lee. 2/26-3/2, Harold White Quartet with special guest Clifford Jordan. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 2/25, pianist Jim Roberts with Brian Torff on bass. 2/26-3/2, pianist Eddie Thompson with Major Holley on bass. 3/3, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/26-28, Jaco Pastorius and Jorma Kaukonen. 3/4, Dickey Betts. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 2/26-3/3, comedian Yakov Smirnoff, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 3/5-17, Elayne Boosler. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/2, comedians Richie Gold, Danny Curtis, Gary DeLena and Jane Genero, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Every Thurs.-Sat.,'Novak and Studer's Last Great *American Telethon'- comedy spoof of the stars.* AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Slydini and juggler Tony Duncan. Sat., magician Imam and Tony Duncan. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/30, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-*piece orchestra plays everything from country-western to jazz,* Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No Credit Cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 2/27, Jack Bruce with Kip Hanrahan and Desire Develops an Edge. 2/28, Kimati Dinizulu and the Kotoko Soc. AE,V.

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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...Collins and Friedman, Wed. at 9 ...*Issue? I Don't Even Know You!* - political and topical revue, Thurs.-Sat. at 9...Actress-singer-comedienne Sally-Jane Heit in *Starting in the Middle*, Wed.-Sat. at 11 p.m. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 2/25-3/2, singer Ron Towers, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by a musical revue by cast member of 'The King and I,' Mon.-Thurs. at 11, and Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 2/25 at 8, Interplay- improvisational theater ensemble directed by Tamara Wilcox. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 2/27, Lazoo. 2/28, Joey & Lee Do It. 3/1,2, Bradshaw Smith AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room**: Right across the hall, with the same stupendous view, thru 3/17, Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory, bellydancer Xanya and the Sirocco Dancing Waiters. Closed AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room**: Singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. 2/27, Julie Wilson returns. **Rose Room**: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

BARBIZON—63rd St., at Lexington Ave., 838-5700. **Cafe Barbizon**: A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe**: Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar**: Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci**: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain**: Contemporary restaurant with trio Mon.-Sat. **Trumpet's**: Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Paul DiLello plays Sun. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar**: Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room**: Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room**: Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage**: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's**: Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness**: Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room**: Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St., 759-4100. **Regency Lounge**: Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room**: Thru 4/13, Woody Herman and His Woodchoppers present 'Jazz Cabaret,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley**: Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace**: Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/25, Encores. 2/26, Jody Gelb; Myriam Fuks. 2/27-3/2, *Sweet Will* - revue; Robin Lyon. 3/3, Cynthia Crane. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/25, Grace Young; Sal Mistretta. 2/26, Yvonne Kersey; Marilyn Wall. 2/27, Sheila Baer; Nancy Shayne. 2/28, Peter DePietro; Lisa Ellex. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 2/26-3/2,5-9, Neville Dickie. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 6-11, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 2/25-27, pianist George Cotton. 2/28-3/3, pianist Rebecca Kane. 3/4-6, pianist Joe Ruddick. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

NEW YORK CLASSIFIED

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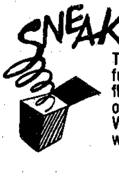

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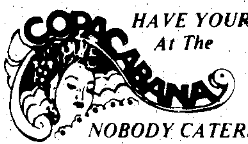

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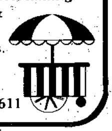

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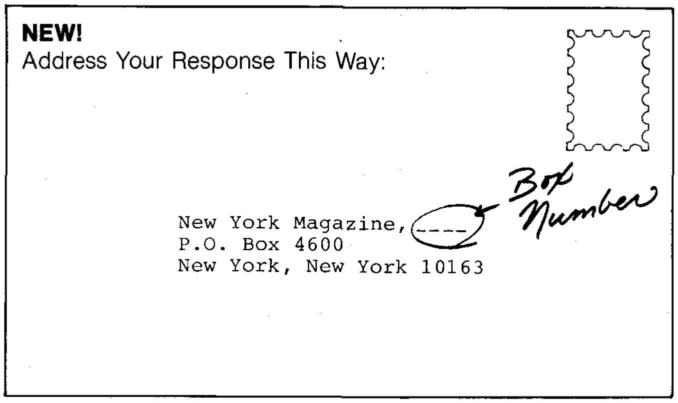
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STRICTLY PERSONALS

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Beautiful, Adorable, Sexy—That's how men have described me. But my real worth goes beyond my appearance. I'm 34, energetic, secure, highly educated, a successful therapist, athletic, sincere and loving. I wonder, where is my male counterpart who will turn me on intellectually, emotionally, etc? NY? NJ? I'm in North Jersey, awaiting your photo/note. NYM L087.

Forget February's Blues—Nice to look at, nicer to be with, Jewish woman, 33, successful, professional, interested in meeting a Jewish man, 30-40, who is happy with himself and his career and is ready for romance. Photo/phone/note. NYM L096.

Joie De Vivre—Is your standard. You love hiking, music, good times, thinking aloud, quiet passion, quality. I'm a man who seeks friendship before love. Affection, beauty, humor. A woman who knows how to deal with my and her success. I'm 35, 5'10", 160, in CT. Photo/bio/phone please. NYM L110.

Dazzling Blonde Winner—38, 5'5", 135, sensual, warm, unencumbered, intelligent, financially secure; seeks wealthy gentleman, 40-55, to spoil each other beyond belief. Photo/phone. NYM L200.

Chemistry And Caring—Leggy lady exec seeks 45-60 man over 5'8" with street smarts, rye humor and a bit of the Irish. NYM M243.

Seeking My Counterpart—Divorced mensch, 26, needs a woman who is independent, intelligent but not too serious, comfortable with herself and a non-smoker, who enjoys flowers, wine and reading the Sunday Times until noon. NYM L239.

Back To Basics—Sincere, caring female, Jewish 40, for one-to-one relationship. Only sincere counterpart need respond. NYM L238.

Female Golfer/Bridge Player—Traveler seeks lively male over 40, non-smoker, biography. Box 300H, Scarsdale, NY 10583.

Attractive, Educated—Jewish Latin-American lady, seeks professional businessman, 37-45, 5'9" plus. NYM M229.

Beacon In The Night—Shining dark hair above sparkling hazel eyes and radiant smile. Successful lady, 34, vibrant, humorous, secure. Enjoys activities on land and sea. If you have weathered the storms of life and remain unscathed, forward photo/bio/phone to make my light shine. NYM M241.

Hoping To Fall In Love—Once more before I die. Good-looking, creative, warm, corporate VP, 37, Jewish, 5'11", 170, MA psychology, seeks a good-looking, bright, open, down-to-earth woman, 26-40, who believes in the importance of friendship. Photo greatly appreciated. NYM M256.

Honest, Sensitive, Handsome—37, good sense of humor, slightly shy, sincere to a fault. Seeks warm, attractive, intelligent, non-smoking woman, 28-38. Letter/photo/phone. NYM M244.

Hello Stranger—I'm searching again. If you're a natural, lively, substantial relating male, from 40, please drop me a note. I'm (really) good-looking, 45, bright and still curious. Destination: Paradise. NYM L240.

Foreign-Born Woman MD—White, late 40's, slim, attractive, cultured, seeks successful, professional, white, Christian man, 40's-50's, for friendship or serious relationship. NYM M248.

Medical School Professor—Early 40's, dynamic, warm and caring, seeks lovely, intelligent woman, 30-42, with integrity and warm heart for permanent relationship. Children a plus. Bio, photo, phone. PO Box 2852, Setauket, LI, NY 11733.

Successful, Attractive Blue-Eyed—Blonde, 29, enjoys skiing, sailing, NYC, travel. Seeks a fun-loving, good-looking, financially and emotionally secure, sensual, single white male (30-40) with a sense of excitement for life. Phone/bio/photo, please. NYM L188.

Attractive Blonde, 35—Seeks professional male, 35-45. NYM L144.

Feminine, Corporation Executive—Attractive, warm, intelligent, loves skiing, sailing, dining, enjoys hiking, watching sports, theater, movies, excellent sense of *humor, Jewish, perceptive. Has joint* custody of two sons (13 and 11), seeks compatible man (38-50), who wants to share some of the above. NYM L095.

If You're Ready—I'm a warm, 34, attractive, sensitive, honest, and loving woman, who would like to meet a man with similar qualities to love and grow with. Photo/bio/phone please. NYM L127.

Handsome, Jewish Professional—44, trim, 6', Aquarian, intelligent, romantic, sensitive, successful, sincere, have traveled the world. Seeks his Libra soulmate, 27-40. Photo/phone/bio. NYM M250.

Dynamic 50's—Tall, handsome, well-groomed, Jewish, divorced, residing in north suburban Chicago, seeks 40-45-year-old female, to share good times and possible involvement. Must be attractive, well-proportioned, intelligent and have independent wealth. Send photo, bio, phone and address. NYM L241.

This Filly's A Winner—Brownish blonde mane, blue eyes, nice smile, 5'5", 33, warm, loyal, sincere, adventurous. Enjoys tennis, skiing, horseback riding, travel, movies and good conversation. Seeks attractive, successful, entrepreneurial-type, bright, secure male, 29-44, with same interests. Photo, please. NYM M251.

Beautiful European Woman—25 and single, seeks good-looking and fun-loving, successful male, 27-35, preferably MD, who loves traveling, sports, sun, fun, dancing, dining out, romance and the finer things in life. NYM J288.

Single Parent Father—Educated, successful, 40, with young child, invites a caring, creative woman, who knows how to laugh, to share time and pleasure. Tell me about yourself. NYM M252.

Sweet Sophisticate, Farm Grown—Slim, pretty Eurasian, 37, homeowner, seeks slim man, 37-50, who's great fun for love, marriage and baby carriage. NYM E545.

Ivy Educated Professional—25, handsome, adventurous, zany humor, seeks spirited female, balanced in mind and body. Bio/photo, please. NYM M254.

Pretty Chinese Bond Analyst—31, sincere, vibrant, successful, seeks a warm, caring, professional Chinese man, 30's, for adventures, love, marriage. Photo/bio/phone please. NYM L196.

A Special Lady—Seeks man of insight for *flourishing love relationship. Male* counterpart please be bright, ambitious, sensitive, communicative, 35-45, 6' plus. I'm a tall, pretty brunette, 40, enjoy arts, travel, good food and talk, etc. I dream of someone special. Where are you? NYM M237.

Enthusiastic, Optimistic—Witty, tender, very pretty Jewish professional, mid 30's. Loyal and level-headed, rhapsodic and romantic as well. Interests galore: museums, music, moonlight and more. Seeking relationship with man of heart and dynamic achiever in work and leisure, 30-42, who is tired of transient relationships and trivial pursuits. Bio/phone/photo optional. NYM L230.

26-Year-Old, Jewish Male—Commercial artist. Has male Yellow-Nape Amazon parrot. Am interested in meeting witty, attractive woman with a female "Nape." Interested in double date. NYM M269.

Successful NYC Executive—41, seeking a good woman for marriage. Divorced 6 years, no ties. I'm warm, caring, sexual, spirited, bright, have a sense of humor, and seek a self-aware woman with similar qualities. My outlook is traditional and fun-loving. I'm 6' tall, slim, attractive, and a non-smoker. I prefer a professional woman under 34 who is sensual, attractive, 5'4" or taller, slim, and a non-smoker. Please include photo. NYM L243.

I Love Loafers—If they're on the right man. Very attractive Jewish female, 23, brunette with very blue eyes, seeks male 23-28, very attractive, fun-loving, romantic, successful, and who loves to have a good time. Note/photo? NYM L245.

Ex-Soldier Of Fortune—53, seeks well bred beauty, non-jet set, 20's-30's, to share attempt at quiet life. Phone/note/photo, please. NYM L246.

Journalist 30—Witty, charming, Jewish male, 5'9", wishes to hear from very pretty, vibrant, well-educated woman, to share Lincoln Center, the Mets, TKTS, Prospect Park and other city/country delights. Photo appreciated. NYM L247.

Colt Looking For Filly—I'm a caring, cultured, courteous and handsome lawyer. You're a Jewish gal, 23-29, professional, refined and fun to be with. Let's run for the roses. Photograph appreciated. NYM K138.

Beauty and Brains—Do exist. Successful businesswoman, 30, 5'6", model looks, Italian-American, classy, vivacious, romantic, sexy, independent, adventurous. Interests are traveling, dining, dancing, music, beaches, challenges. Seeking businessman or professional, 28-38, handsome, financially secure, interested in lasting relationship. Bio/phone/photo. NYM L117.

Handsome MD—32, Christian, sincere, 5'7". Seeks romantic lady, 25-30, blue-eyed, or green-eyed with European flare. Non-smoker. Bio/photo. NYM L192.

Arts Editor—47, seeks woman in love with beauty and passion. NYM M198.

Industrialist, Engineer, Pilot—In 50's 5'9", lean, non-smoker. Seeking a beautiful partner to early 40's. Photo please. NYM L257.

STRICTLY PERSONALS

An Interesting Woman—Trim, petite, articulate, very attractive, honest, sensitive, warm, professional, intelligent, "young 39," Jewish woman with eclectic interests: popular music; 50's music; classical music; country-western music; dancing; dining out; old and new movies; theater; crafts and antique fairs; animals; children; science (futurism; genetics) and logic problems. Equally comfortable in jeans or a dress; in the city or the country. Seeks Jewish male (35-50) counterpart with similar interests/qualities who has no need to "play games"; is unencumbered; sincere; financially secure; has the time; is ready for and wants a close, loving relationship hopefully leading to marriage. Recent photo appreciated will be returned upon request. Letter, home phone necessary. NYM L162.

Creative, Professional Woman—44, tall, chic, attractive, humorous, Jewish, traditional, seeks tall, vigorous, Jewish, successful, sophisticated, erudite, professional or businessman. Phone/bio/photo, please. NYM M178.

Personality Plus—Romantic, attractive, creative female, good sense of humor, seeks male, 40-50, to share all the finer things in life. Note/photo. NYM M186.

Handsome, Professional Male—40, newly arrived in the area, seeking a very attractive, Christian woman, 30-40. Basic values like sincerity and warmth are more important than glamour and I especially admire intelligence and a sense of humor. I am easygoing and down-to-earth but with sophistication and varied interests, including films, theater, travel, sports and fitness. My successful business career is important to me, but so is my personal life, especially finding the right woman to share my life. Letter/phone/photo, a must. NYM K235.

Vivacious, Well-Travelled—Slim, 35, attractive, bright woman. NYM K236.

Like A Warm Challenge?—I may be for you. But how to tell you with an ad? For now, two lists. You: caring, handsome, very masculine, prosperous, under 50. Me: bright, shapely, very attractive, successful, 39. Accept? NY/NJ. NYM K237.

Widow, Middle Age—Very pretty college grad seeks older man. NYM K238.

Italian Man With PhD—Early fifties, living in Toronto, good cook, jazz lover and internationally exhibited painter wants to marry American woman and settle in New York. NYM K239.

54, But Who's Counting?—New-to-NY woman; gregarious, funny, attractive, seeks 50ish best friend. NYM K240.

28, Handsome Yuppie—Seeks a woman who just wants to have fun. Photo, bio. NYM K241.

Boston Professor—38, who frequents NYC, would like to meet very attractive, female graduate student/professor. Letter/phone/photo, please. NYM M189.

NJ Businessman—54, 5'8", divorced, great Irish sense of humor, seeks attractive, slim, honest, non-smoking Christian woman with good sense of humor, between 30 and 50. Please send short bio/phone/recent photo. NYM M199.

Handsome Professional Man—28, seeks that very special woman to share slopes, surf and sights. No princesses. Photo. NYM K242.

Are You Male—Non-smoking and quite diverse? With a serious side for better or worse? A lovable mensch with humor undaunted? 50ish? Brainy? Just what I wanted? NYM K243.

Good-Looking Female—30's, classic face and figure, slim, well-educated, studied abroad, successful career. Seeks attractive, educated, successful male, to ignite my warm and vivacious personality. Phone, photo if possible. NYM M190.

In The Mood?—I'm vivacious, voluptuous, sagacious, down-to-earth, professional, Jewish beauty, 5'10", 34, who believes lovers should be best friends. You're tall, attractive, Jewish, 30-42, self-aware, honest, ready for commitment, children, thrive on recreation as well as career. Note/phone/photo a plus. NYM L183.

NJ Shore Male—Seeking caring, sensitive woman, serious about a relationship. I'm 34, 5'6", enjoy everything from music, the great outdoors, quiet evenings for two, to crazy times with friends. Note/phone/photo optional. NYM M192.

Easygoing, Lively—English woman, 38, to adore enthusiastic, supportive, white committed Christian successful male Leo, 34-45, as we bicycle, travel, cook, etc. Possible marriage. Bio. NYM L185.

Lovely, Warm—Interior designer redecorating her life. Seeks successful, attractive Jewish male, 40-50. Loves theater, film, books, good restaurants, romantic evenings. Photo, please. NYM M195.

Very Handsome Lawyer—Jewish, 29, desires pretty, romantic, caring female. Photo/note. NYM L186.

Gentleman—Successful, wealthy, 41, good-looking, athletic, looking for beautiful woman, to share my life. NYM L187.

Across The Hudson—Lies a pretty, amiable, witty, loving, self-employed widow, 48, seeking a man with a light in his eye and generosity of spirit. She requires the company and synergy of a romantic best friend with a penchant for life's varied offerings. Note/phone. NYM M194.

Lively, Gentle, Funny—Bright, slim, pretty Jewish woman, early 40's, ardent reader, tennis player, music lover, museum goer, science fan, and inhaler of the flowers, successful professional despite basically dreamy nature, seeks warm, intelligent, quietly witty man for whatever nice things may occur. Note and phone essential, photo helpful. NYM K244.

Love Skiing—But no expert. Also love Vermont weekends. Seeking slim, attractive woman to 50's, who enjoys life, dancing, the arts, sunshine, and firesides. I am slim, 5'8", WASP, late 50's. Letter, photo, phone, soon. NYM M206.

Package Deal—Option negotiable, fully equipped, attractive, Jewish, 28-year-old classic, seeks humorous, sincere man who can make my wheels turn. Make and model, photo a plus. NYM L198.

Pretty With Style—Jewish, 31, tall, spirited, with sense of humor, seeks the right man. Photo/phone. NYM L199.

New To LI—29, attractive, intelligent, seeks sincere man with sense of humor. Bio/photo/phone. NYM L189.

Build An Empire—With a successful, male designer, 29, Italian, handsome, intelligent, worldly. Seeks successful person with similar traits and aspirations for a personal merger. Photo, please. PO Box 1420, Ansonia Station, NY, NY 10023.

Desires: Cardiac Surgeon—(or comparable specialty), preferably handsome, athletic, witty, fun-loving, 30-55. He must, as I, possess personal and professional integrity, love children, and be willing to invest quality time in a relationship. I'm a "head turning," slim, athletic, blonde, pediatric cardiologist (38). Let's add that paramount ingredient necessary to pursue life's work and leisure to their ultimate! Bio/phone. Photo? NYM L190.

Realistic Idealist—Jewish NJ woman, 37, warm, attractive, enthusiastic professional, seeks kind, intelligent Jewish man for lasting relationship. NYM M197.

Striking Woman—(Looks, mind, deeds) awaits her law degree and a smart, strong, wonderful man 35-50. NYM L256.

Curious, Curvaceous, Challenge—Very pretty, blonde, Manhattanite, mid 30's, owner of well-known Madison Avenue Company, with interests that range from cooking to Camus, seeks earthy yet sophisticated man, 36 plus, financially secure, interested in adventure and the unknown. Photo/phone/note. NYm L195.

Mature, Divorced Attorney—Optimist, enjoys arts, music, aspiring pilot, good conversationalist, sense of humor, seeks bright, challenging, unattached woman, 40's. Photo optional. NYM M203.

Attractive, Petite Professional—Female, 38, would like to meet successful, strong and warm, professional man, 40's, preferably Jewish. NYM M204.

Let's Listen—To Sinatra together. Sophisticated professional woman, warm, sensitive, mid 50's, seeks male counterpart. Letter/phone. NYM M205.

Beautiful Jewish Widow—Vivacious, bright, seeks caring, successful, affluent male, 50-60's. Marriage. NYM L201.

Oriental Man—41, warm, loving, caring professional, 5'10", 160, financially secure, seeks friendship/marriage. Phone/photo/bio. PO Box 1741, NYC 11201.

I Am A Very Good-Looking Woman—Of independent means, slim and elegant, early 40's, Christian, non-smoking and Ivy League educated. My interests include opera and classical music, antiques, science, cooking, loving, walking, caring and sharing. My values are down-to-earth and I don't need a career to be satisfied. My residences are in Manhattan and the country. If you are a kind, sincere, brilliant, successful, unattached and compatible gentleman, American or European, age 40-58, truly interested in music, perhaps in medicine, law or business, and if you would like to share life and love with a woman who lives well and knows how to care for and please a man, please reply. NYM M209.

Stop—Suffolk, Jewish gal professional, 36, tall, pretty, vivacious, witty seeks counterpart. Bio/photo. NYM K250.

LI Woman—Seeks a tall man who is both alive and sagacious (45-55). NYM K247.

If At First You Don't Succeed—Try, try again. Well, I'm trying again. (Have stopped fighting windmills looking for the impossible dream.) Tall, dark, handsome, 45-years-young, divorced Italian-American entrepreneur, a true Renaissance man, looking for a special woman with beauty in both body and soul to find and share happiness together. Photo/phone. NYM M200.

Love, The Universe, Nature—The creative process and communication are of utmost importance to me. I am a male attorney, 41, 6', athletic build, handsome, searching for an attractive, warm, bright woman, 25-37, for a happy, romantic destiny. Please send me your photo and thoughts. NYM M201.

You Should Respond—If you're a really selective female whose kind of guy is very cute, non-smoker, a leader by nature, health conscious, aggressive, Jewish, mid 30's. I'm a high energy, success-oriented individualist, who's especially nice and enjoyable to be with. If you're mid 20's to early 30's, have a big heart, and that special look and smile, I look forward to hearing from you. Photo/phone/note. NYM L193.

Vibrant, Great-Looking—NJ businesswoman, 40. Cultured, athletic, funny, slim, seeks attractive, sophisticated, caring Jewish man who is grownup but not afraid to say "Why not," and answer this ad. Note and photo a must. NYM M202.

Manhattan Physician—Handsome, successful, 34-year-old, seeks beautiful, classy lady of model caliber, 24-35. Must be a knockout. Bio, photo, phone, a must. NYM L194.

Strike My Fancy—Beautiful brunette seeks marvelous man for excitement, adventure and romance. Me: TV producer, 26, sassy and sexy. You: dazzling, daring and debonair. Photo/phone. NYM L202.

Seeking Partner—Teacher, 28, slim, comely, creative. Desires cultured, Jewish, professional man. Phone. NYM L203.

Attractive CT Lady—Professional, bright, athletic, classy, seeks single male, 35-42. Are you strong, kind, witty, and open? Bio/phone/photo. NYM M207.

My First Ad—Now is our chance to meet. Very pretty, 29, Jewish, successful woman seeks a secure, sincere, successful man, for sharing, caring, romance. Phone, letter, photo. NYM J281.

Successful Catholic Businesswoman—Warm, sensitive, enjoys opera, theater, dining, travel, snow, fireplaces, seeks intelligent, successful, honest, sensitive man, 40's. Photo/phone/bio. NYM L204.

Real Man Wanted—Lee Iacocca, Mel Katz. Blonde, wonderful, 48 plus, wants one wonderful man. NYM L205.

Successful, Attractive LI Exec—Male, 35, seeks slim, attractive female, 23-30, with a good sense of humor, who enjoys sports, hiking, and fine dining. Animal lover a must. Note, phone and photo. PO Box 2011, Garden City, NY 11530.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Add Spice To Your Life—Attractive, slim, shapely, successful, Jewish female, 28, 5'4", lively, good conversationalist, sense of humor. Seeks man who enjoys movies, theater, dining, dancing, travel, tennis, sun/surf. Phone/photo, please. NYM L206.

Cranky Lady—Semi-retired, needs cheerful man, non-smoker, non-religious, liberal politics, cultural interests, interest in travel, financially secure. NYM M208.

Blonde, Blue-Eyed, Very Pretty—Woman, 5'4", 105 lbs., bright, witty, impish, affectionate, likes to communicate. Enjoys dining, movies, theater, sports, togetherness, seeks relationship with one man, late 40's to 50's, must be intelligent, kind, healthy, have good sense of humor. Bio/photo optional. NYM L207.

Tired Of Games—Successful, Jewish exec, 45, attractive, trim, 5'11", sensitive caring mensch, seeking attractive, slim, bright, Jewish lady, 34-40, with lasting relationship interests. Phone/photo/note. NYM L214.

If You're Not Threatened—By an attractive, successful female, and you possess warmth, sensitivity, good looks, and are very much down-to-earth, please send picture and bio. 35-45. NYM M217.

Read This Carefully Before Answering—I am an attractive, 37-year-old woman, doctoral student in psychology. My interests range from bird watching to languages to Art Deco design. I value people who are articulate, reflective, and unafraid of intellect and who can enjoy these qualities in me. I'd like to meet a man, approximately my age, professional rather than businessman, who wants to and can sustain a relationship long enough to discover its real worth. No xeroxed replies, please. NYM L215.

Tall, Blue-Eyed Investment Analyst—Successful broker, young over 40, WASP, seeks long relationship with colorful woman, friendly, capable, sensitive, sensual, fashionable, under 33. My interests: participating in the cup of good spirits, dancing, art, swimming, bicycling, and hugging. Note/photo/phone. NYM M218.

English Blonde—Very pretty, slim, 5'7", just 40, seeks classy, smart, sensitive NYC man, 40's. 6', photo a must. NYM M219.

Successful Woman Portrait Artist—Interested in man between the ages of 45-55, who has a sense of humor about his life. Bio/photo if possible. NYM L216.

Caring, Imaginative—Book exec, Jewish, 26, 5'6", seeks attractive, easygoing woman. NYM M220.

Widower, 44—No dependents, South American of European stock, 6' tall, slim, dark, bearded, handsome, culture artisan, in own business, opinionated Republican, very romantic, communicative, open, sensitive, non-religious, needs a beautiful white woman, slim and tall, mid 30's to mid 40's, of similar qualities. Photo a must. NYM L217.

Very Handsome, Jewish—36, 5'9", sensitive, caring, intelligent, flexible. Enjoys all sports, theater, travel. Seeks pretty, trim, non-smoking, Jewish female, 26-32, with similar interests for lasting relationship. Photo a must. NYM M221.

Attractive, Sensitive, Female—Attorney, 42, petite, Jewish. Interests: theater, ballet, Manhatttan life, good conversation, a pretty sky, seeks similar male, marriage-oriented. NYM K251.

MD, 31—Has it all, physical and emotional. I need the right woman, under 30, gorgeous, confident, ready to go the 9 yards. Photo, please. NYM M210.

Physician/Businessman—Philadelphia Main Line MD, 35, often in NY, athletic, intelligent, affluent, divorced. Seeks great-looking woman with enthusiasm, spunk and terrific legs. Photo a must. NYM K252.

Easygoing, Nice Guy—I'm a reserved, 33-year-old advertising executive seeking an outgoing, very attractive, professional, Jewish woman who knows how to give. If you like politics, WC Fields, sports, talking about work and dreams over gin and tonics, send note/phone. NYM K253.

Good-Looking Man—55, 5'8", 158, looking for thin, business-oriented lady, 35-55. Work, play, travel, permanent relationship. GPO 946, NYC 10001.

Feminine, Lovely, Sensuous—Sleek, Midwestern, professional with New York flair, seeks athletic, yuppie-type counterpart, 30 to 38, over 5'9" for warmth and fun. Photo/phone. NYM K254.

Dynamic, Attractive, Professional—35, NJ woman interested in meeting successful, athletic (tennis) gentleman under 50. Bio/phone. NYM K290.

Great-Looking, Petite—Media specialist. Long Island Christian, grown children, searching for established, attractive, loveable guy in 50's who needs enduring relationship with old-fashioned, feminine woman. Bio, photo, business card. NYM K279.

Beautiful, Model-Type—5'8", elegant, intelligent, outgoing, account exec with terrific sense of humor, well-traveled, loves theater, fine dining, dancing and sports. Also, enjoys long walks and good conversation. Seeks single, Jewish male counterpart. Tall, attractive, exciting, physically fit man, 45-55, who is warm, considerate, sensitive and likes being with people. Humor a must. Dancing a plus. Send bio, recent photo, phone. NYM K280.

Very Handsome, Successful—Athletic, well-educated, man-about-town desires to meet knockout in her twenties to silence those who claim he's a womanizer. NYM K281.

LI, Jewish, Professional Woman—33, warm, considerate, sensitive, enjoys dining out, films, craft fairs, theater and country adventures. Seeks male, 30-38, similar to myself, for meaningful, permanent relationship. PO Box 299, Greenvale, LI, NY 11548.

Attractive, Blonde—Wellesley graduate, early 30's, professional, who loves squash, skiing, would also love to meet Christian, professional male, 28-38, with warmth and humor. NYM K282.

Bright, Beautiful Blonde—27-years-old, former model, sexy but classy, seeks white Manhattan male, 25-35, who is very successful and handsome for friendship and love. Letter, photo a big plus. NYM K283.

Attorney, 38, Seeks—Female, kindred spirit with a sense of whimsy, a hint of mystery and a touch of the sentimental. NYM K255.

Wanted—Female, 5'5" or so, size 5 for love and fun with male, 34. NYM K256.

Beauty, Brains (MBA) And—Personality, 35, seeks great male counterpart for loving, caring, lasting relationship. Photo/bio/phone. NYM K257.

Slim, Very Attractive, Successful—Professional, divorced, Jewish woman interested in art, classical music, some athletics, good conversation seeks successful, like-minded, Jewish man, 50's for possibly serious relationship. Please write about yourself. NYM K258.

Speciman Of Youthful Manhood—36, 5'5", handsome, entrepreneur, easygoing, open, sincere, romantic. Love classical music, ballet, art. Seek woman, 20's-40's, with similar qualities and interests. Note, photo. NYM M211.

Attractive Jewish Female—Tall, honest, NJ teacher with old-fashioned values (36). Seeks unpretentious, normal man, 35-50, for growing relationship. NYM K259.

Handsome, Romantic Widower—Successful, mid 50's professional, 6'1", Upper East Side resident with grown children, seeks truly beautiful, sophisticated, sensitive and stable woman of substance in her mid 40's, for one-to-one friendship/relationship/marriage. Sincere reply only. Photo/bio/phone, please. NYM L208.

Is It Possible—That you are out there? I am European, good-looking and very loving. You are a man who fully appreciates me. NYM K260.

I'm A Woman—You're a romantic, sensitive, successful man, 35-45, looking for a beautiful, stylish woman, mid 30's, who is well-traveled, successful and adventurous enough to try any new champagne yet ready for commitment. Make my day, send photo/phone/note. NYM M212.

Earthy, Attractive—32, professional NJ woman seeks NJ/NY man, 30-42, who enjoys laughing, loving, sharing. Bio/phone/photo, please. NYM K261.

Exceptionally Beautiful Woman—With ardent appetite for the elegant, unusual, adventurous seeks bright, affluent, handsome, Jewish man (44-58) for fun, romance. Phone/photo. NYM K262.

I'm A Cutie—25, green-eyed computer person who enjoys travel and adventure. Would like to meet a professional, Jewish male, 20's, who enjoys the same. Photo/note. NYM K263.

If You Are—A tall, trim, attractive and very successful businessman, 40-50, you fill the bill. I am your very attractive, blonde, female counterpart, 41, looking for someone special. Photo and phone an absolute must. NYM M213.

Man, 30, 5'8"—In publishing, loves pop music, movies, athletics, travel; educated; seeks Ms., non-smoker. NYM K264.

Don't Read This—Unless you desire a handsome, successful gentleman, 27, romantic, sense of humor. He desires warm, pretty, bright woman. Bio/phone/photo. NYM K265.

Lady Scientist—Slim, pretty, mom, good violinist, seeks man, 35-45, for music, tennis, movies, romance. NYM M214.

Extremely Pretty, Slim—Athletic, warm, playful, fun-loving, life-loving, Long Island, Jewish, female doctor, 40, seeks emotionally/professionally secure male counterpart, 40's, for meaningful relationship. Phone/bio. NYM K266.

Orange County Woman Physician—33, seeks sincere, sensitive, honorable, educated gentleman to share life's adventures and challenges. NYM K267.

Tennis My Game—Lady, 50, secure, stable, with a sense of humor, warm, caring, nothing to prove. The man I am looking for should be, 48-60, a doer, sensitive, stable, successful, secure. Please, no polyester. Phone number. Thank you. NYM K268.

Beauty With Brains And Warmth—Seeks male counterpart, 33-46. Note with photo, please. NYM K269.

Beautiful, Warm, Intelligent—NJ lady, well-established in profession, seeks handsome, honest, witty, good sense of humor. Interested in music, theater and lots more. Must be 6', 40-45. Send note, photo. NYM K270.

Renaissance Man, Mid 40's—Company president, entrepreneur, romantic, Ivy education, seeks sincere, warm, blue-eyed, curvaceous, blonde with style and a joy of life. Photo, note, phone. NYM K271.

Hawaiian Romance—Male business-owner, 30, 6'3", wants a dynamite lady to share special, caring, NY and island adventure. Photo please. NYM L209.

Classy, Very Attractive—Auburn-haired lady, 45, good figure, intelligent, has business interests in NYC, seeks unattached, stable, highly successful man, 48-62, non-playboy with intelligence and wit. Note/business card. NYM K272.

NJ Brunette Beauty—33, seeks to share romance, friendship, fun and possibly a lifetime with tall, handsome, sincere, successful man. Be confident, have a good sense of humor and honor. Note/photo. Looking forward to you. NYM K273.

Well-Grounded, Fun-Loving Female—29, Seven Sisters grad, seeks male counterpart. I enjoy movies, theater, tennis, travel and good talk. NYM K274.

Attractive, Youthful—Caring, petite, professional woman in 40's, desires warm relationship with successful male with zest for life and spirit of adventure. Note/photo/phone. NYM K275.

Success And Beauty—Can lead to loneliness. My life includes work, family, friends, my dogs. If you're 38 plus, special at work and love. Come find me. Photo, please. NYM K276.

"Rocky" 4—Fighting my way up the corporate ladder and looking for my Adrianne. I'm 29, Italian, family-oriented, and looking for an attractive, slim woman, 25-35, to share my bouts with life. Photo/phone. NYM L210.

Sincere Jewish Gal, 28—5', petite, college-educated, seeks a Jewish male, 28-36, interested in lasting relationship. Photo/phone/bio. NYM K293.

STRICTLY PERSONALS

Divorcee, Attractive, Late Thirties—With varied interests, shopping at Bloomies, shopping at Neiman's, shopping at Tiffany's, seeks a refined man of taste and elegance to share my varied lifestyle. Phone/bio. NYM K277.

Elegant, Professional Woman—44, 5'6", slender, attractive, blue-eyed, strawberry blonde, fashionable, interesting, warm, fun-loving, relaxed, enjoys music, books, tennis, travel, gourmet food and wine, wishes to meet sincere, honest, dynamic, successful, financially secure, attractive man, interested in a meaningful, caring relationship. NYM L218.

Bright, Slender, Pretty—Jewish, 5'7", psychology grad student, seeks warm, vibrant, ambitious man, 25-35, for mutual love, respect, and possible marriage. Bio/photo, please. NYM M230.

Sailer Needs Mate—Attractive, 31, Jewish, sensitive, successful male, seeks active, athletic, fun-loving, down-to-earth female, 21-34, who takes pride in her physical appearance and her emotional growth. Let's sail into the sunset. Letter/phone/photo if possible. NYM L228.

Westchester Female—Divorced, late 40's, very attractive, 5'3", blue-eyed blonde, Midwest background, professional, generously endowed (physically, intellectually, emotionally), gentle, generous by nature. Seeking intelligent, loving, mutually stimulating relationship with attractive, bright, honest, sensual male comfortable with success and himself. NYM M231.

Attractive, Slim, Self-Assured—35-year-old female, with a very successful career, who enjoys traveling, great restaurants, antiquing. Wishes to meet an ambitious, honest man, with a successful career and a great appearance. Photo/bio a must. NYM L231.

Dream Come True—Handsome, 24, male accountant, seeks Jewish professional female, 22-27, slim and seeking a serious relationship. Photo, please. NYM M232.

Charming, Slightly Crazy—Wealthy, 40-year-old, Jewish executive recruiter, searching for a cute, petite, warm, laughing, giving, sensitive, intelligent, crazy Jewish lady who lives life to its fullest. No smokers please. NYM M233.

For Your Eyes Only—Aesthetic-minded, 35-year-old, sensual, sensitive, energized new man of the '80's. Loves "lifestyle," tennis, flotation tanks, shooting stars. Desires self-sufficient, "soulful" Jewish woman, 26-35. NYM M234.

Stop Here!—If you like cuddling, good food, lazy Sundays, film, art, jazz, beaches; are Jewish, not unattractive; a nice 5'7", 40's, guy desires you. Now please skip the other ads. NYM L232.

Lots To Give—Just turned 40. Trim, handsome, successful Jewish professional man, 5'8", affectionate and caring. Seeking a warm, attractive, slim, unpretentious woman, 32-38, to share fun, tender times leading to a lasting relationship. Photo/phone/bio, please. NYM M235.

Palm Beach Doctor—Sincere, handsome, stable, with practice/home in paradise, looking for slim, dark-haired beauty with brains, 28-35. Photo a must. NYM M236.

Attorney—43, 5'10", European/Ivy Leaguer background, races on Long Island Sound and offshore in summer, skis cross-country in winter, enjoys cultural pleasures of city life, seeks caring, attractive, sensual, shapely, accomplished, emotionally mature, moderately athletic, preferably Jewish woman, any height but short, with a sense of humor and of the absurd. Should be young enough to want children. Object: marriage and family. Please send handwritten reply and photo. NYM L211.

Vive La Difference—Brilliant, attractive, tall, French lady with sparkling eyes, 30's, athletic, non-smoker, non-conformist, multifaceted, world-traveled seeks warm and sexy, unattached man who is unafraid of challenge and commitment to a special woman. I'm a successful designer, have high energy level, love outdoors and city life. If you are a man only satisfied with the best, who can laugh at himself and life, who has reached the top but doesn't enjoy being there alone, please write: we have a lot to share. NYM K284.

NET TV Exec—32, Jewish male, tall, liberated, handsome, very successful and domestically inclined, seeks an attractive, no-nonsense, career-minded lady to help share life's sweetest revenge: living well. Photo/phone appreciated. NYM K285.

Fed Elephants Jello—At the zoo lately? Or worn skis to a black tie affair? From the Rockies to the Ritz, this sensitive, successful, respectful, sharp, sincere, somewhat preppy, 6', Jewish man of 26, works and plays very hard. Are you a tall, outrageous, adventurous, entrancing, athletic, entrepreneurial, comical, woman (22-30)? Let's play! Photo/phone/note. NYM L212.

Happy, Loving, Successful—Well-liked woman seeks warm, bright man in 40's for sharing fun, comfortable, lasting relationship and having baby. NYM K286.

Beautiful Female—36, professional, good figure. Affluent husband, "real man," 40-55, one baby wanted. Photo. NYM M216.

European, Unpretentious, 35—Tall, seeks sincere, single man. NYM K287.

Pretty, Intelligent, Warm—Spirited woman, 22, seeks attractive, active, honest, 25-35 male with a sense of humor for friendship/romance. Letter/phone. NYM K288.

Successful Theater Lyricist—Desires leading lady, 27-35. Photo. NYM K289.

A Touch Of Class—But only a touch. I'm as comfortable driving my Rolls Royce to a Broadway opening as playing soft ball in Central Park on Sunday morning. I'm 40, handsome, single, intelligent, financially secure, spontaneous, witty, extroverted, don't smoke, love to smile, and always see the cup half-full, not half-empty. You're beautiful or at least very attractive, under 35, bright, sophisticated but not cynical, independent, successful or going-to-be, sensitive, sensual, tall (5'7" or more), slender, not too liberal to relish the finer things life has to offer, and also like to smile. Through dedication, hard work and some ability, I've reached the pinnacle in my chosen field, and feel it's now time to stop and smell the roses. Care to join me? Pick up a pen right now and send me a short note. Photo not required, but insures a prompt reply. NYM E542.

Attractive, Earthy WASP Woman—30's, 5'8", home-owner, former teacher seeks financially secure male partner to start program of fitness and friendship. Photo, phone a must. NYM K294.

Blue Eyes, 6'5", Handsome—33, athletic, sensitive, responsible, financially secure. Enjoys laughter, hard work, companionship, adventure. Seeks woman who is very attractive, with good figure and brains, is physically fit, emotionally stable, compassionate and alive. Must send photo. NYM L221.

Professional Male, 48—Single, seeks marriage-minded female, 25-35. PO Box 6176, Yorkville Sta, NY, NY 10128.

Pretty, Bright, Woman—26, with good sense of humor, looking for special man to make me laugh. If you are 26-35, send letter, phone, recent photo. NYM J282.

Romantic, Jewish Bachelor—Late thirties, creative, cultured. Manhattan professional, seeks graceful lady to share warmth and build a bright future. Photo, phone, bio. NYM K295.

Open A New Door—I am a beautiful, cultured and fashionable Jewish widow, with tremendous warmth, slim, blonde, 5'3", in 50's, possessing joie de vivre. Seeking highly successful, male counterpart in 60's with depth and sensitivity. Photo, phone, bio if possible. NYM J283.

Southern Lady—In NYC. Sunny blonde, 33, seeks sincere exec desiring family, country home, romance. NYM M223.

I Am Looking For—A friend and more to share my life with. Physical attractiveness is important to me, but more important is sincerity, warmth, intelligence and the ability to make a lasting commitment. Male, 5'10", successful, handsome, educated, athletic, musical, sincere, open-minded and sensitive describes me. Hope for non-smoking, female counterpart. Bio, photo, phone. NYM J284.

Juliet: Where Are You?—Jewish male, 30, good-looking, slim, personable and sports-minded, professional Romeo, seeks his sincere, attractive and fun-loving Juliet. Bio/photo/phone. NYM M224.

Stunning Good Looks—Sensuous blonde, 5'7", slim, Jewish professional, enjoys the arts, the ocean, sports, travel, great sense of humor. Seeks successful, attractive, affectionate, tall, sensitive, athletic man, 38-48, forever. Bio/photo/phone. NYM L222.

Splendor In The Grass—Is when two sets of eyes meet and they know just by looking that it's right. I am a tall, athletic MD, very cute, 33, looking for that other set of eyes. A woman, 22-28, tall (above 5'4") with a very thin and shapely figure who can dazzle me with her looks, charm me with her smile, entice me with her mind and who has a young spirit like mine. Photo/phone a must. NYM K296.

Very Friendly, Warm Hearted—Outgoing, attractive, international flight attendant, (30), seeks a handsome, sincere man, (27-45), for a wonderful friendship/relationship. Photo/bio. NYM L223.

Successful Architect—38, warm, romantic, Jewish, loves music, books, film, seeks tender, loving woman, 28-38, with spirit, charm, intelligence for committed relationship. Photo/phone/bio. NYM M226.

Warm, Bright, Attractive Woman—Seeks secure man, 38-48, to share good food, theater, beach, travel. Note. Box 225, Edgewater, NJ 07020.

Professional Man—40's, attractive, successful, into the arts, seeks slender, pretty woman with intelligence and heart. This is going to be my year. Share it with me. Photo if possible. NYM L213.

Fully Grown-Up Woman—Ph.D., psychotherapist, seeks equally adult man, over 40, for enduring future. PO Box 447, Levittown, NY 11756.

A Very Special, Caring Man—Quite handsome, trim, 6'3", educated, fine, seeks peer in her 30's-40's. NYM M268.

Classy, Handsome Lawyer—34, Warm, bright, 5'9", Jewish Manhattanite, seeks serious relationship with pretty, affectionate, vibrant, intelligent, professional Jewish woman, 25-32. Non-smoker. Note/phone/photo a must. NYM M276.

5'9", Vibrant, Sensuous Redhead—Looking for a lasting relationship. I come with brains, athletic ability and warmth in my heart for the right man. He is caring, creative and passionate, 38-50. Letter/photo exchange. NYM M242.

Highly Successful—Italian entrepreneur, 41, 5'9", trim, very handsome, divorced. Seeks an exceptionally pretty, shapely, down-to-earth lady, 25-35. If you help me plant a small garden this spring (who knows) hopefully in the fall, we can start a small family together. I'm very particular and think you're the same. Recent photo/bio/phone a must please. NYM L219.

Very, Very, Very,—And looking for a man who is too. I'm 33, work evenings. Please send note/photo. NYM L220.

Gorgeous Eurasian Singer/Designer—Former beauty queen, 30's, petite, loves dancing, sports, the arts. You are loving, honest, successful, first rate mind and body, kind to children and old folks, sometimes silly, always well-mannered. Want to take a slow boat to China? Photo/note. NYM K291.

Gorgeous, Brainy, 27-Year-Old—Jewish woman. Thin, athletic, witty, seeks extraordinary man. Photo. NYM K292.

NJ Fashion Executive—Blue-eyed, 35. Loves dogs, football, hockey. Seeks caring, confident man. NYM K301.

Almost 30, Looks 29—Professional Jewish woman, well-educated and well-traveled; vibrant and petite. Wants to meet a bright and witty, Jewish man capable of friendship, romance and commitment, who values himself and others. Write me. NYM K302.

Wanted: Special Man—I'm a beautiful, intelligent, Jewish lady, 26. Secure, sensitive, warm, witty. If you are handsome, honest, and have your own style, I hope to hear from you soon. Photo and phone appreciated. NYM M239.

Stop! Look No Further—Easygoing, good-looking investment banker, 27, desires attractive, slim, fun-loving woman, 32-29, for a sincere, lasting relationship. Bio/phone/photo necessary. NYM L234.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Tall, Sexy Lady—37, seeks together man for romance, love, marriage. NYM M222.

Just Turned 30 And Gorgeous—A laid-back capitalist with a Jewish great-grandmother and a left-wing, Unitarian family (weren't many nice Jewish men in Nacadoces, TX). Into renovation, computers, Asian cosmetics, yoga and karate. I am a non-smoking, vegetarian with marvelous, long, globe-trotting legs and a yen to expand my acquaintance. Shiatsu masseuse by vocation. Picture appreciated. NYM K304.

Attractive, Irreverent, Editor/Writer—Female 35 enjoys entertaining, cooking, rock music, media, baseball, travel, books. Seeks male 30-40 with similar interests. NYM L236.

MD Seeks—Pretty, Jewish post graduate professional, 24-28. Photo. NYM M238.

Sensitive, Sincere, Successful—Professional man, 37, 6'1", 180, handsome, athletic, non-smoker, widowed with 3 children under 12. Seeks educated, warm, tall, Italian-American lady to share life's joys. Phone/photo/bio. NYM M227.

Intelligent, Attractive Lady—Late 40's, good sense of humor, would like to meet an interesting man for fun, friendship and possibly more. NYM L226.

Cute, Funny, Bright—Queens female, 27, seeks sharp, professional male, 27-33, for lasting friendship. Photo/bio. NYM K300.

This One's For You—Central Jersey, Jewish man, 29, attractive, intelligent, professional, successful, understanding, caring, sharing, diligent, conscientious, witty, persevering, adventurous, and stubborn (Hey, nobody's perfect!) Would like to meet sensitive, attractive, slender, intelligent, traditional, single Jewish woman (25-29) for all the usual reasons. NYM M240.

Ali MacGraw Looks—Tall, slender, enjoys outdoor sports, seeks tall, attractive, caring, sensitive Christian man, 40's, for lasting relationship. NYM L233.

Is Everyone Divorced?—Tall, never married, Christian male, in late 30's, seeks non-smoker, never married, affectionate, attractive, Christian lady, late 20's to late 30's. NYM L235.

Ad Agency President, Male—Attractive, exciting, interesting, wealthy, different and unique, great sense of humor seeks slim, intelligent, attractive, interesting and successful woman, 26-32, for important relationship. Please submit photo, bio, phone. NYM E544.

Not Perfect But Vibrant—Affable, Jewish professional man, early 50's, Manhattan, culturally oriented seeks warm, caring, sensitive woman. NYM K299.

Jessica Lange Seeks Sam Shepard—Send a poem. NYM L237.

Spirited Red-Maned Pussycat—Mid 30's, seeks witty, brilliant, over 5'5" man, a seasoned 35-50. Photo. NYM K340.

Outgoing NJ Woman—Seeks bright, attractive male, 50-59. NYM K298.

Handsome, Successful Businessman—Non-smoker, 50's, 6', athletic seeks beautiful lady, 40-48. Photo, phone a must. NYM K305.

ANNOUNCEMENTS

Mary Travers In Concert—In Queens, Sat., Mar. 16, 8pm. Call 718-461-3030.

Happy Birthday Brother Charles—All little brothers should be lucky enough to have a big brother like you. Here's to many more happy birthdays.

Sailors/Sailorettes—Adriatic cruise, 3-4 Americans wanted to share costs with 3-4 Europeans on 40' ketch for 2 weeks, 4-17 Aug. PO Box 30s, Norwalk, CT. 06856.

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City ______ State ______ Zip ______
Home Phone (for our records only) ______
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Exp. Date ______ Signature ______
Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 NYM number. Mail to: New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.

APARTMENTS • CO-OPS • CONDOS • HOUSES

APARTMENTS WANTED

Wall St. Law Firm—Seeks sublets for summer law clerks. Beginning mid-May or early June for 10-week minimum. 212-530-5318 or write to NYM J281.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Attorney Seeks Manhattan Studios—1 bedrooms, furnished, for corporate clients. 212-517-7559.

CO-OPS/CONDOMINIUMS

Own Or Buying A Co-op?—There's more to know than you think. Guide for buyers and owners, only $4. Riverview Inc., P. O. 512, Hastings, NY 10706.

HOUSE AVAIL/SALE RENT

Berkshires, Williamstown, Mass.—4 bedroom contemporary, 4 1/2 acres, mountain views, in college town. $330,000. Philip M. Alton, Realtors. 413-458-8366.

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Wish To Exchange—Home in La Jolla, CA with home in Manhattan area for 1 year beginning in July to August. Home fully furnished, 4 bedrooms, 4 baths, Jacuzzi, double garage in planned, residential community with recreation center, pool, gym, tennis, racquetball. 1 mile from beach, 1/2 mile to high school. Interested inquiry, write, S. Selati, PO Box 513, La Jolla, CA 92038.

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Fire Island Real Estate—Sales/rentals. 516-583-5100, 718-232-4009.

NJ, Exit 105—1/2 block to ocean. New 3 rooms, furnished. 718-843-6416.

SUBLETS

Doctors, Lawyers, Indian Chiefs—Seek short/long-term. Free to list. Orta Lerum, Al Bruce, broker. 212-719-3528.

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TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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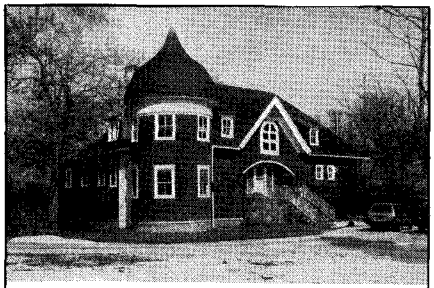

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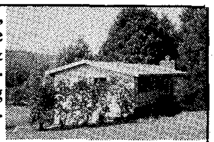

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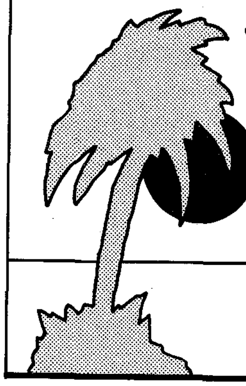

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 526

BY MARY ANN MADDEN

I disagree with every word you say but I will defend until I am tired and cranky your right to say it.

Marionette Hartley

See Naples and Get Sick

Above, Near-Misses. Competitors are invited to submit a familiar phrase, title, or name of a similar just-off-the-mark variety.

Results of Competition 523, in which you were asked for the final sentence of a novel and three possible conclusions for that sentence.

Report: Popular themes: "Answered Prayers." Lucille Ball. Bo Derek. One's, uh, bathroom affiliation. And the "New York Magazine" Competition. Yes, the competition. We lacked the space, in every instance, to print all three endings. So, herewith, the best of everything. Or almost everything.

First Prizes of two-year subscriptions to "New York" to:

Katy's novel was a huge success: It cost me my job and my lover—(1) I moved to Seattle and went into business with my sister's husband; every once in a while someone asks me if I really knew Brian (2) I read in the "Times" that the rights were being negotiated for a movie; maybe I ought to try to play myself (3) the job was no loss; the lover, probably no loss, either.

Mary Follett, Brooklyn

It had been a long, feral night and I was glad when she left, even though she didn't (1) bother to close Uncle Pesti's coffin (2) offer to pay for the sushi (3) think twice, it was all right.

David Debin, Woodstock, N.Y.

Down by the river, I realized that I finally knew what the wind was saying as it rushed through the poplars: It was saying, (1) "This is your *home*—you won't ever have to leave" (2) "Men come and men go—I am the wind—I stay" (3) "Woooooosh! Wooooosh!"

Richard Helfer, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

So I knew that if Wilma killed Eddie and Eddie killed Mike, and Hanrahan and Schissel were already cleared by the lie-detector test, the real killer had to be (1) you—but with good behavior, you'll be out in three years, my darling (2) you—you yellow-bellied rat—I'll see you hang for this (3) you—but of course you never could have done it without my help could you . . . Dad?

Andrea Jay, Staten Island, N.Y.

As they tenderly embraced in the falling snow, Ted realized that love in the cold was a lot better than (1) a kick in the head (2) a mouthful of paint (3) whatever is in the box that Jay is holding.

Mark R. Calandra, Chappaqua, N.Y.

Felice rummaged through her purse for the compact to wipe away the tears; looking out the plane window, she felt a need to escape since (1) the man sitting next to her was lighting a cigar and she had requested non-smoking (2) a huge green alien creature loomed on the wing ready to destroy the engines (3) the in-flight movie was "Dune."

Jeff Tenzer, N.Y.C.

And Honorable Mention to:

"You were the best and everyone knew it," I tried to assure myself as I pondered my life on (1) Broadway (2) Madison Avenue (3) 42nd Street.

James Chotas, N.Y.C.
sp. ment.: Msgr. A. V. McLees, St. Albans, N.Y.

Well, if Alfred did indeed murder Cynthia, at least (1) the world would now be a safer place to live (2) he had the good form not to show it (3) the butler didn't do it.

Jay McDonnell, N.Y.C.

I walked back into the bedroom, and suddenly, reflected in the mirror, just as Dorothea had predicted, I discovered (1) my heir had returned (2) my hare had returned (3) my hair had returned.

John Blumenthal, Rye, N.Y.

As the noose slowly twisted and tightened around my neck, all I could think of was (1) I really thought they'd believe the identical-twin story (2) my horoscope said nothing about a hanging.

Howard Diamond, Far Rockaway, N.Y.

Roger stood before the mirror unbuttoning his Hathaway shirt, and I knew that after tonight he would never again play (1) possum (2) forward for the Knicks (3) Misty for me.

Mark Wolfson, Spring Valley, N.Y.

I took one last long look at Flaxy—then pulled the tarp over her (1) body (2) hull (3) objections.

Tom Morrow, N.Y.C.

I declined the blindfold but noted (1) the housekeeper produced my cameo (2) my lame brother is without his cane (3) the Great Hall is afire!

John Crews Rainey, N.Y.C.

With his team needing two points for the championship, Chet took a deep breath and then calmly (1) sank both free throws (2) collapsed on the foul line, another victim of the Point Spread Sniper.

Douglas Monaghan, Floral Park, N.Y.

So we beat on, boats against the current, borne back ceaselessly into (1) Zabar's (2) watching Ed McMahon speak while dogs sit (3) something or other, I think it begins with an *F.*

Ed Weiner, Highland Park, N.J.

"I see you," she whispered; (1) murmuring a prayer, I turned up my hold card (2) at last the accursed cloak of invisibility had begun to crumble.

Janet LaRossa, Portland, Ore.

As the last of the old movie tycoons gave his final gasping breath, he knew that all would not die with him, because the studio was now going to be run by (1) Barry Diller (2) Alan Ladd Jr. (3) David Begelman.

Lawrence Eisenberg, N.Y.C.

"Soldiers," he thought, "soldiers don't cry, but (1) sailors do (2) what if the P.X. is out of Camel lights?"

Ron Green, Somers, N.Y.

Craig knew better than to look back, for he had learned that bitter lesson at sixteen, when he looked back and found (1) Muffin laughing at him (2) Simone Signoret walking away, never turning, waving good-bye with a twist of her hand (3) Liza Minnelli walking away, never turning, waving good-bye with a twist of her hand.

Sal Rosa, N.Y.C.

And so to bed—(1) with Harry Adelman (2) or not to bed, that is the question (3) Iam.

D. Green, Somers, N.Y.

It was over, and as I waved good-bye to Velda, I felt (1) a pang of regret that I had brought only one life jacket (2) for my wallet and found that it, too, was gone (3) Francine, my parrot.

Joanne Daley, Verona, Pa.

In the distance, I can see the dust of the enemy half-tracks winding up the mountain road to get me, but I have one round left in the chamber so when they find me (1) the secret of the "Blue Water" dies with me (2) I won't tell them a single thing unless they slap me on the face real hard.

Armand Stella, Ridgewood, N.J.

I inched queasily over Nurse Arg's lifeless form, snaked down the back stairs to the bar and asked Bertie to draw me (1) and win a free art career (2) out (3) 500 ales, pronto.

T. R. Deem, Ann Arbor, Mich.

And as Tom rode into town on his white horse, wearing his white outfit and his white hat, no one in town realized that (1) he held the mortgage on most of their properties (2) having lost all of his money at the gambling casino he was now broke (3) tomorrow he would wear his black outfit and hat, and ride his black horse.

Daniel Felixson, Englishtown, N.J.

I watched the snow fall, white as virtue, white as oblivion, then extended my now steady hand to (1) return the egg-shaped dime-store paperweight with its hokey Christmas scene to my parole officer's desk and say good-bye (2) pick up my tattered bag, saying, "No, Gina, flush that stuff now or it will ruin a lot more than that perky nose" (3) take the Sherpa's hand and walk away from the base camp and from the memory of Tom's body. . . .

David Beckman, N.Y.C.

Now, half a score of empty years later, on these autumn afternoons when the sun reaches the sea and melts like butter, the warmth almost reaches that cold, empty place inside. and I sometimes (1) think of you and gargle into the night (2) only give them half the bag to see if they'll get mad and forget to move their heads like that when they walk (3) am reminded of your mother's jacondesque smirk and the funny look in her eye the night of our rehearsal dinner.

Peter Bolan, Allenhurst, N.J.

Watching the tawdry lists and that wretched bed burn, it was finally clear that all I needed to live like a queen was (1) dough (2) Ray (3) me.

Alan Bell, Culver City, Calif.

Valsamis sat in his elegantly furnished study and stared at the ringing telephone; I shan't answer it this time, he reasoned, for he knew he could never go back to (1) her (2) him (3) it.

Gregory Greenberg, N.Y.C.

As Amanda let out shriek after shriek, I encountered the glint of the deadly reptile's evil stare from (1) under the tea cozy (2) the left sleeve of Reggie's Burberry (3) the bottom of the garden.

Betty W. Kelly, San Diego, Calif.

Descending rapidly through the upper turbulence, I hastily adjusted my parachute and saw that I was going to miss (1) the crater of Mount St. Helens (2) "Lifestyles of the Rich and Famous."

Gordon C. Pierce, Greensburg, Pa.

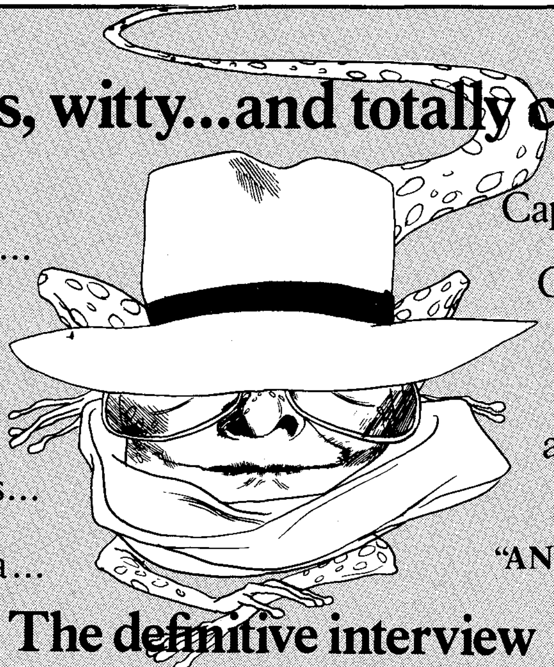
The headlights of his BMW flashed into our bay window, and suddenly (1) the dog's 3-in-1 collar lit up (2) I was blindly in love.

Alida Provence, N.Y.C.

I (1) cried and walked away (2) smiled and walked away (3) threw my arm around the kangaroo and shouted to the bartender, "This round is on me."

John Falxa, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 526, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 8. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 8 issue. Out-of-town postmarks are given three days' grace.



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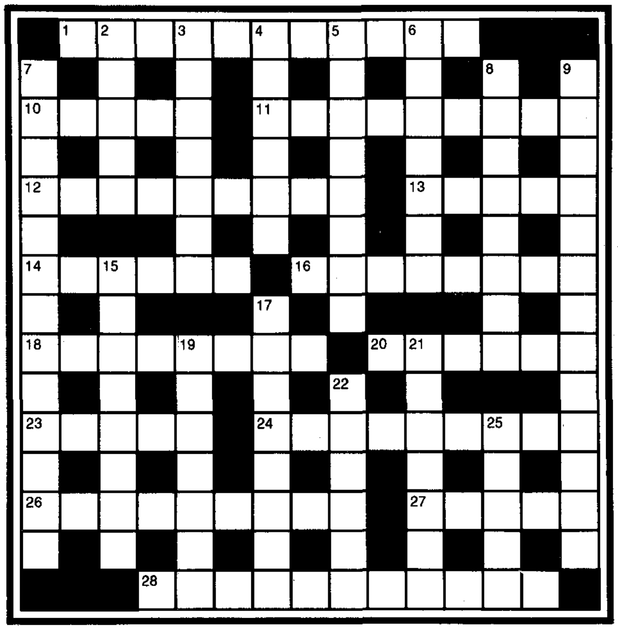
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Cap made of darker steel. (11)
10 Choose as tragic heroine deserted by artist. (5)
11 Two getting together but both later split up. (9)
12 Halfbaked Junior Fellow takes a point. (9)
13 Two men and one girl. (5)
14 Walk in company with the best riders. (6)
16 William unusually late, so he lets on. (8)
18 Breathed tears back in the grass. (8)
20 Of a university where hypocrisy leads to a degree being given back. (6)
23 Go on foot and catch about a thousand. (5)
24 They are issued for oriental embassies. (9)
26 Choice about the time for medical treatment. (9)
27 Frost is after a little gravity, but this is filth! (5)
28 Barbarians found in the silent ship I wreck. (11)



Down

2 Journalist gets round staff to make corrections. (5)
3 Troops dressed up, having retreated. (7)
4 Forbidden things bring gratitude before disapproval. (6)
5 Produced children but the title is changed by a socialist. (8)
6 The wrong way to be successful with a man, but it is only a matter of time. (7)
7 Confiscation makes one seek an allocation on points. (13)
8 Believer in a thousand-year reign. (8)
9 Make a mistake, having kisses for weapons. (13)
15 Fed during breaks, sets out again. (8)
17 In such a disorder lie and dream, for it is beneficial to the health. (8)
19 Arraign one member apiece. (7)
21 A sage is used as a weapon. (7)
22 Where expensive drinks are about a penny. (6)
25 Think of love and waste away. (5)

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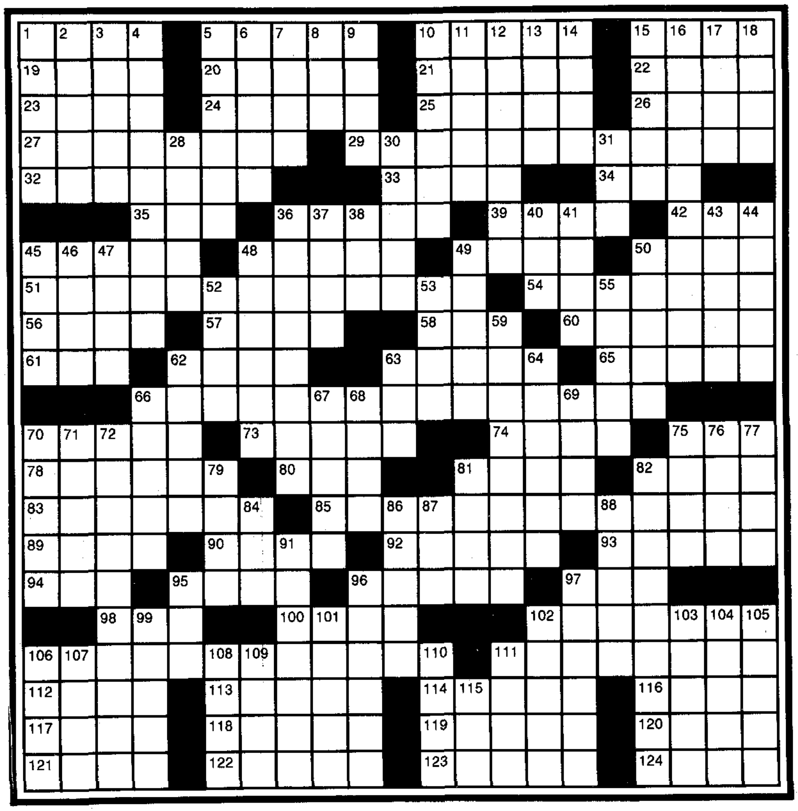
'CLOTHES CALL':'CUE' CROSSWORD/By Maura B. Jacobson

Across

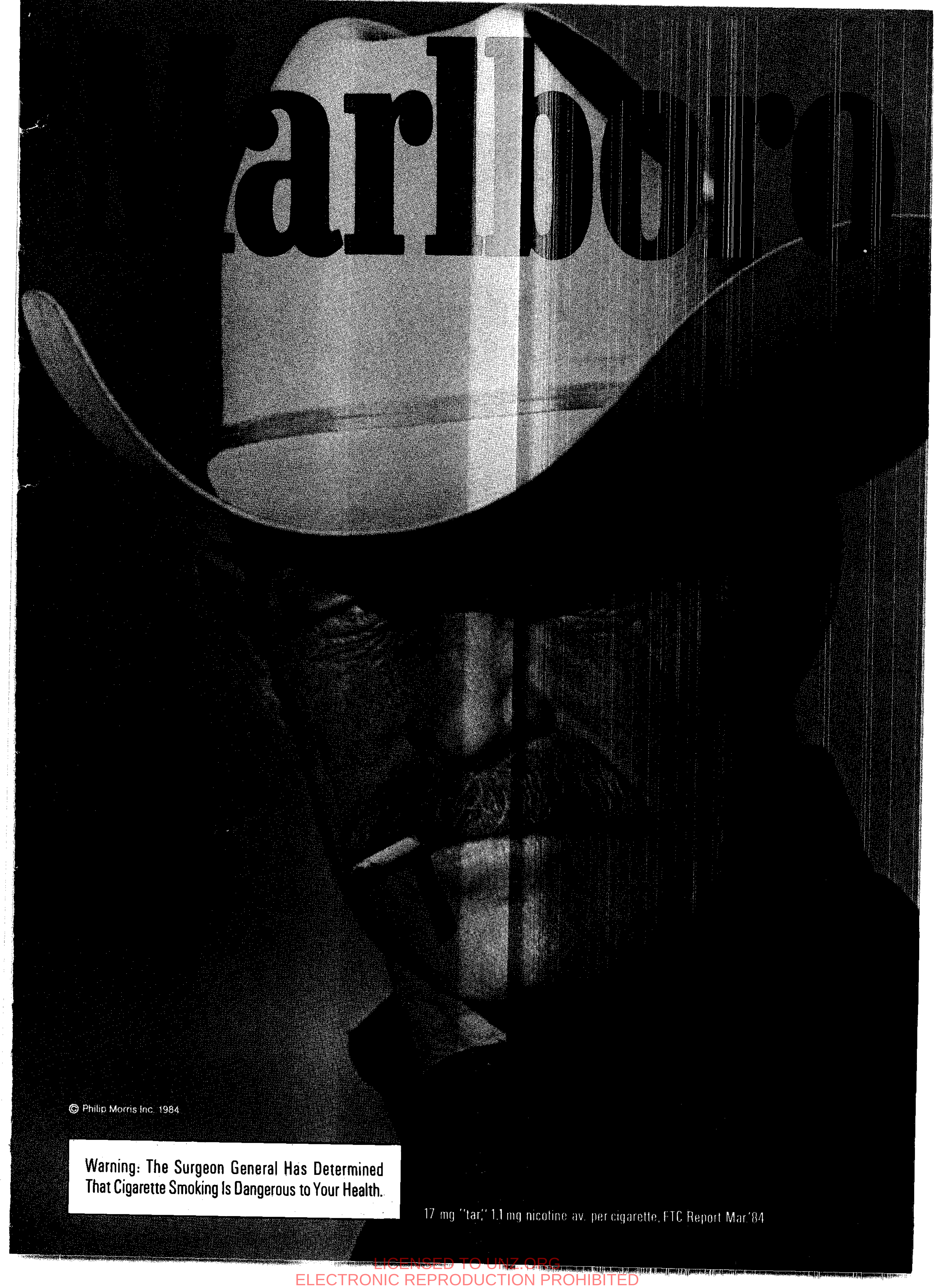
1 Gambol
5 Delayed bedtime
10 State of India
15 Execs' degrees
19 Miles off
20 Gnawed-looking
21 Pacific alliance acronym, once
22 North-facer's right
23 Gold rush city
24 Bruce who played Watson
25 Where Lot lived
26 After evening, familiarly
27 Sticky footwear?
29 Shrink's lingerie?
32 Utensils on pencils
33 Presque ——, Maine
34 Crown, in Agra
35 Spenser damsel
36 Factories
39 Son of Adam
42 —— Urt, Russian plateau
45 Bedeck
48 Of the ear
49 "—— boy!"
50 A "Peter Pan" pirate
51 G-man's underwear?
54 Come a —— (fail)
56 Not needing a barber
57 Gats
58 Psychic's gift: abbr.
60 Brief prefaces
61 Drink on draught
62 Known as Old Eli
63 Love, in Livorno
65 Ward worker
66 Courtroom outfit?
70 Really bad
73 Spartan slave
74 Two of these make a feared fly
75 Cockney's coin
78 Minimums
80 Pol. party
81 Sir Coward
82 Gumbo ingredient
83 Abases
85 Hats for the rink?
89 Sacred bull of Egypt
90 Dispossess
92 Sponsorship
93 Fiber for nets
94 Wd. part
95 Author Wister
96 Malawi's lake
97 "—— Gotta Be Me"
98 Craving
100 What "video" means
102 Orchestra groupings
106 New York rainwear?
111 Nitwit's headgear?
112 Sedgwick of Warhol films
113 Quizzed
114 Falcon's weapon
116 Greek letter
117 Smirking stare
118 Kind of wool
119 Byrd book
120 Something unique
121 Gaelic girl
122 Linzer or Sacher
123 Veered off course
124 Hawaiian goose

Down

1 Gamut
2 "The Skin —— Teeth"
3 "—— mia!"
4 Put the screws on
5 Lady of the casa
6 First Zodiac sign
7 Garb
8 Type of tax
9 Lucre
10 Evaluate
11 Asian capital
12 Most morose
13 Thy: Fr.
14 Gallery on 53rd St.
15 High-I.Q. clique
16 Pinafore for skipping town?
17 Spumante province
18 Big first for baby
28 Beauty-salon dye
30 Moon valley
31 To the —— degree
36 Slain
37 Cleopatra's maid
38 Partner of order
40 Inclusive abbr.
41 Canvas cover, for short
43 Looks to be
44 Succinct
45 Eban
46 Twofold
47 Heraldic border
48 Lyricist Green
49 Org.
50 Whale spray
52 Eurasian mountains
53 Do's followers
55 Bird life of a region
59 Transvaal city
62 Black Sea resort
63 Envelope abbr.
64 Old British chariots
66 Thalia and sisters
67 Wide-awake
68 Sinatra colleague
69 Zaire river
70 Robert and Alan
71 Tearful
72 Communal neckwear?
75 Revue segment
76 City founded by Ivan the Terrible
77 Jardiniere
79 Skier's hope
81 Darkrm. items
82 Overriding hang-up
84 Make a case of it
86 Stratum
87 Pasture
88 Alden, to Standish
91 Stifled laugh
95 Sides, in cricket
96 Thread's go-with
97 Did a Tuesday task
99 Rubberneckers
101 Form of trapshooting
102 Fess Parker role
103 Teatime tidbit
104 Chewed up
105 Fifth wheel
106 Cytology study
107 Inspiration
108 Like Uncas
109 That —— say
110 Collar accessory
111 Ebb's opposite
115 Carte words



Solutions to last week's puzzles appear on page 161.



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